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CATALOGUE OF
THE MORGAN COLLECTION OF
CHINESE PORCELAINS

VOLUME TWO

PART I AND PART II



PLATE CXLVII

CASE Y, NO. 1382

Description on page 86

CATALOGUE

OF

THE MORGAN COLLECTION

OF

CHINESE PORCELAINS

VOLUME TWO

IN TWO PARTS

PARTS I AND II

PRIVATELY PRINTED BY ORDER OF

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CATALOGUE OF THE MORGAN COLLECTION OF CHINESE PORCELAINS

VOLUME TWO

PART I

EXPLANATORY

TWO years after the publication of the original catalogue the late Dr. Stephen W. Bushell, C.M.G., and the late William M. Laffan catalogued certain additions to Cases C, D, E, F, G and H; to Cases V, VI, VII, IX, XXVII, XXVIII, XXXII, XL and XLI; the two large fish bowls then standing in the centre of either end of the gallery; and the objects in the additional cases I (i) to N, at that time the limit of the collection. Their catalogue was published by the Metropolitan Museum of Art, the book including an edition of the original catalogue.

While making that catalogue Mr. Laffan and Dr. Bushell effected a rearrangement of portions of the collection, bringing various pieces from the numbered wall cases to the lettered cases on the floor, where readier examination is permitted, and moving others of the porcelains from one lettered case to another. An example is furnished by Case J, all the porcelains in which, with two exceptions, were withdrawn from Case H. For this reason, while the two volumes of Mr. Morgan's catalogue afford a complete record of the collection to date, the numbers in the Museum's cata-

logue and beside the objects as placed at the Museum will not in all instances correspond with those herein, or with those in the original volume of Mr. Morgan's private catalogue.

Dr. Bushell also wrote at that time an introductory article on the general subject of Chinese porcelain and its history, containing "a short and authoritative account of the industry from the earliest times to the present day."

This was for the purpose of enabling interested visitors to the Metropolitan Museum of Art "to study the objects exhibited in the light of the latest knowledge that is to be had on the subject," as Mr. Laffan expressed it, adding: "The collection is the most comprehensive that is known, and it has been described as succinctly and lucidly as appeared possible, and without any technicalities that could be avoided."

Dr. Bushell's instructive article, which was published at the time in the edition of the catalogue issued by the Museum, is reprinted herein, and with the catalogue of Cases I (i) to N, of the two fish bowls mentioned, and of the additions to the earlier cases already specified above, forms Part I of this volume.

Part II of this book, with separate introductions by Mr. Laffan and Mr. Thomas B. Clarke, who succeeded him, includes the important accessions to the collection subsequently made. In this part, for the sake of

avoiding a further complicated numbering system, the objects have been numbered consecutively, without regard to their case letter, in sequence to the highest number in the first volume of the catalogue. If there be variance of orthography between the two volumes, as to Chinese proper names, it is due to a desire in this volume to follow the forms favored by the eminent Sinologue, Dr. Bushell, which Mr. Laffan had determined to adopt.



PLATE LXXVIII

CASE XLIV, SECTION B, NO. 1116

Description on page 45



PART I

HISTORICAL INTRODUCTION

PLATE LXXIX

CASE O, NO. 1117

Description on page 45



PART I

HISTORICAL INTRODUCTION

I HAVE been asked to write a short introduction to a revised catalogue of the Morgan Collection of Chinese Porcelain, and have recently been afforded the opportunity of examining every piece in the galleries of the Metropolitan Museum, before attempting the flattering, but difficult, task of presenting a proem worthy of the occasion. A certain familiarity with the finest collections in Europe, notably the Salting collection in the Victoria and Albert Museum, the Franks Collection in the British Museum, the Grandidier Collection in the Louvre, and the old treasures of Augustus the Strong in the Johanneum, at Dresden, prompts me to place the one before us in the first rank for the striking beauty of many of the specimens, and for their peculiar fitness and readiness for a serious study of the history and development of the ceramic art in China.

"The study of any branch of art[1] supposes," as Mr. Stanley Lane-Poole justly observes, in his handbook on the *Art of the Saracens in Egypt*, "some acquaintance with the history of the people among whom the art was practised." This axiom applies with added force to China and to Chinese art, and particularly to the art of

[1] The following sketch is taken, in the main, from my handbook on *Chinese Art*, published in 2 vols., 1905–1906, by the Board of Education, for the Victoria and Albert Museum.

the Chinese potter, who invented porcelain, and subsequently carried its decoration, almost unaided, to such a high pitch of perfection.

The native story of the evolution of Chinese culture makes it nearly as old as the civilizations of Egypt, Chaldæa, and Susiana. These empires have, long since, culminated and disappeared below the horizon, while China has continued to exist, to work out its own ideas of art and ethics, and to elaborate the peculiar script which it retains to the present time. The characters of the ancient Chinese script would appear to have originated and developed in the valley of the Yellow River, and no connection has hitherto been satisfactorily traced with any other system of picture writing. Chinese history is carried back by some to a mythical period of fabulous antiquity, their first man, Pan Ku, emerging from chaos as the embryo of an all-productive cosmic egg or atom. He is followed by a mythical series of celestial, terrestrial, and human rulers, some of the last of which were called *Yu Ch'ao* (the Nesters), because they lived in trees in those days, and others *Sui Jên* (the Fire Producers), the discoverers of the primitive friction hand-drill of wood.

The legendary, as distinct from the purely mythical, period begins with Fu-hsi, the reputed founder of the Chinese polity. He is figured in the carved stone bas-reliefs of the Han dynasty, which date from about the Christian era, and are an invaluable storehouse of ancient lore,[1] as the first of the three ancient sovereigns, known as *San Huang*. He holds a mason's square,

[1] See *La Sculpture sur pierre en Chine au temps des deux dynasties Han*, by Prof. E. Chavannes, Paris, 1893.



and is accompanied by a female personage wearing a coronet, and holding a pair of compasses, another emblem of the masonic craft. This last is Nü Wa, who is variously represented as either the consort or sister of Fu-hsi; their bodies, terminating in the forms of dragons or serpents, are intertwined below, and so are those of the attendant sprites supported by rolled clouds ending in birds' heads. Fu-hsi first traced the eight trigram symbols of Chinese divination, and he also invented knotted cords — records like the Peruvian *quippus*, which are said to have preceded Chinese hieroglyphics. The third of the *San-huang* was Shên-nung, the Divine Husbandman, who first fashioned timber into ploughs, and taught his people the art of husbandry. He discovered the curative value of herbs, and founded the first markets for the exchange of commodities.

The *Wu Ti*, or Five Rulers, who succeeded the above, are depicted in the same series of bas-reliefs. They wear the long official robes and the square-topped hats hung with pendants of jade, which were adopted by the first of their number, the famous Huang-ti, a prominent personage at the dawn of Chinese history. He was the founder of the first hereditary line, whose capital was near the modern Hsi-an Fu, in the province of Shensi. Many of the industrial arts, including that of welding clay, are traced back to his time, and his principal consort, Hsi-ling Shih, who first taught the people to rear silkworms, is still worshipped as a deity on that account. The Taoist mystics have transformed Huang-ti, the "Yellow Emperor," into a miraculous being who invented alchemy, and was the first to gain immortality.

He is identified by Terrien de Lacouperie with Nakhunte, and made the leader of his so-called Bak tribes, which are supposed to have traversed Asia from Elam to China, and to have started a new civilization in the valley of the Yellow River; while his predecessor, Shên-nung, is identified with Sargon, who is supposed to have ruled in Chaldæa about 3800 B.C. But such speculations are difficult to follow, although there would really appear to have been some connection between the nascent civilizations of Chaldæa and China at an early period.

With the emperors Yao and Shun, the last two of the "Five Rulers," we stand on firmer ground, as they are placed by Confucius at the head of the *Shu King*, the classical annals compiled by him in the fifth century before Christ, and idealized as perfect models of disinterested rule for all time. Their capital was at P'ing-yang Fu in Shansi, where their memorial temple still stands just outside the city wall, with gigantic images of the two heroes, thirty feet high, in its central pavilion, before which the reigning emperor, Kuang-hsü, burned incense on his return journey to Peking, in 1900.

Yao set aside his own son and called on the nobles to name a successor, when Shun was chosen, who worked as a potter at Hopin before he was called to the throne. Shun, in his turn, passing by an unworthy son, transmitted the throne to an able minister, the great Yu. Yu departed from these illustrious precedents, and incurred the censure of "converting the empire into a family estate," and since his time the hereditary principle has generally prevailed. Yu

PLATE LXXXI

CASE O, NO. 1121

Description on page 46



gained his great reputation by the success of vast hydrographic works, continued for nine years, till the country was rescued from floods, and finally divided into nine provinces. His labors are described in the *Tribute of Yu*, which is preserved in the early annals and is generally considered to be a contemporary document. He is said to have cast nine bronze tripod vessels (*ting*) from metal sent up from the nine provinces to the capital, situated near K'ai-fêng Fu, in the province of Honan, which were religiously preserved for nearly 2000 years as *palladia* of the empire.

Yu was the founder of the Hsia dynasty, which was succeeded by the Shang, and the Shang by the Chou, as indicated by the following table of the period, which is always known to the Chinese as that of *San Tai* (The Three Dynasties).

THE THREE EARLY DYNASTIES

NAME OF DYNASTY		NUMBER OF RULERS	DURATION OF DYNASTY B.C.
夏	Hsia	Eighteen	2205–1767
商	Shang	Twenty-eight	1766–1122
周	Chou	Thirty-five	1122–255

The dates given in the above table are those of the official chronology which, however, is not contemporary, but has been calculated backwards by later historians from the lengths of the reigns, the cyclical days of

eclipses of the sun and moon, and other data recorded in the current annals. It has been shown that the cycle of sixty was used only for days at this time, not for years. The early dates must be consequently taken as only approximative, since it is not till the accession of Hsüan Wang (B.C. 822) that there is a general agreement in the native sources. From this date downwards the official Chinese dates may be accepted with every confidence.

The civilization of China throughout the three ancient dynasties appears to have been, so far as we know, mainly, if not entirely, an indigenous growth. Towards the close of the period, in the course of the fifth and fourth centuries before the Christian era, the northwestern of the feudal realms, the Ch'in State, which corresponded more or less to the modern province of Shensi, came prominently to the front, and gradually extended its boundaries to the south and west. Its name became thus known outside, and from it, no doubt, was derived that of China, by which the country generally became known to the Hindus, Persians, Armenians, Arabs, and ancient Romans. About the same time signs of an overland traffic with India, by way of Burma and Assam, appeared in the southwest, started by traders of the Shu State (Szchuan province), and by this route Hindu ideas of forest seclusion and asceticism penetrated, giving a marked color to the early Taoist cult which sprang up in these parts.

The famous builder of the Great Wall, who was destined to overthrow the Chou dynasty, succeeded to the throne of his native State of Ch'in in B.C. 246. In B.C. 221 he had conquered and annexed all the other



States, and founded a new and homogeneous empire on the ruins of the feudal system. He further extended the empire widely towards the south, drove back the Hiung-nu Turks on the north, and built the Great Wall as a rampart of defence against these horse-riding nomads. He next tried to burn all historical books, declared himself the First Divus Augustus (*Shih Huang-ti*), and decreed that his successors should be known as the Second, Third, and so forth, even down to the ten-thousandth generation. But his ambitious projects came to naught, as his son, who succeeded as *Erh Shih Huang-ti*, or Emperor in the second generation in B.C. 209, was murdered by the eunuch Chao Kao, two years after, and in 206 his grandson, a mere child, gave himself up to the founder of the house of Han, Liu Pang, bringing with him the jade seals of State, and was assassinated a few days later. A table of the regular succession of dynasties follows here for reference, with the dates of their commencement. The figures in brackets indicate the number in the series of twenty-four voluminous dynastic histories devoted to their annals. (*See* Wylie's *Notes on Chinese Literature*, p. 13.)

NAME OF DYNASTY			BEGAN B.C.	REMARKS
秦	Ch'in	(1, 2)	221	
漢	Han	(1, 2)	206	Capital at Ch'ang-an.

	NAME OF DYNASTY		BEGAN A.D.	REMARKS
東漢	Eastern Han (3)		25	Capital at Lo-yang.
蜀漢	After Han		221	Epoch of the Three Kingdoms, *viz.*, Han, Wei, and Wu (4).
晉	Chin	(5)	265	
東晉	Eastern Chin	(5)	323	
劉宋	Sung, Liu House (6)		420	Epoch of Division between North and South, Nan Pei Ch'ao (14, 15), the (10) Wei (Toba), 386–549, ruling the north; followed by (11) the Northern Ch'i, 550–577; and (12) the Northern Chou, 557–581.
齊	Ch'i (7)		479	
梁	Liang (8)		502	
陳	Ch'ên (9)		557	
隋	Sui (13)		581	
唐	T'ang (16, 17)		618	
後梁	Posterior Liang		907	These short-lived lines are known collectively as the Five Dynasties, or Wu Tai (18, 19).
後唐	" T'ang		923	
後晉	" Chin		936	
後漢	" Han		947	
後周	" Chou		951	
北宋	Northern Sung	(20)	960	North China ruled by the Kitan Tartars, as Liao dynasty (21), 916–1119; by the Juchen Tartars, as Chin or Golden dynasty (22), 1115–1234.
南宋	Southern Sung	(20)	1127	
元	Yuan (23)		1280	Mongolian dynasty.
明	Ming (24)		1368	
清	Ch'ing		1644	Reigning Manchu dynasty.

The Ch'in emperor, who aimed at universal dominion, may have heard rumors of the conquests of Alexander the Great in Central Asia. But it was not till the next dynasty, the Han, that regular communica-



tion was opened up with western countries by sending Chang Ch'ien on a mission to the Yeuh-ti, or Indo-Seyths, whose capital was then on the northern bank of the Oxus River. The envoy started B.C. 139, was kept ten years a prisoner by the Hiung-nu Turks, who ruled Eastern Turkistan, but at last reached his destination through Ta Yuan (Fergana), the name of which is supposed to be derived from the Asiatic name of the Greeks, Ta being "Great," and Yuan equivalent to Ἰάονες or Ionians. The Chinese envoy returned through Bactria, and tried the Khotan Lobnor route, but was again stopped by the Hiung-nu, and got back at last in B.C. 126, after an absence of thirteen years. Chang Ch'ien found bamboo staves, cloth, and other goods offered for sale in Bactria, which he recognized as products of Szechuan, and was told that they were brought there from Shêntu (India). He reported to the emperor the existence of this southwestern trade from China to India, and also the name of Buddha and of Buddhism as an Indian religion. The grape vine, with its Greek name (*pu-t'ao* from βοτρυς), the lucerne (*Medicago sativa*), the pomegranate from Parthia (Ansi), and several other plants were introduced into China by him, and were first planted at the capital in the Shang Lin Park. The Emperor, Wu Ti, subsequently sent friendly embassies to Sogdiana, and to Parthia in the beginning of the reign of Mithradates II, followed by an army to Fergana in B.C. 102–100, which conquered the Ta Yuan kingdom, and brought back in triumph thirty blood-sweating Niscean horses (of classical fame). In the far south, Kattigara (Cochin China) had been annexed in 110 B.C., and given the Chinese name of Jih Nan

(South of the Sun), and a ship was despatched from that port to get a supply of the colored glass of Kabulistan, which was becoming so highly valued at the Chinese court.

The official introduction of Buddhism followed in the year 67 A.D. The emperor Ming Ti, having seen in a dream a golden figure floating in a halo of light across the pavilion, was told by his council that it must have been an apparition of Buddha, and sent a special mission of inquiry to India. The envoys returned to the capital, Lo-yang, with two Indian monks, bringing with them Pali books, some of which were forthwith translated, and pictures of Buddhist figures and scenes, which were copied to adorn the walls of the palace halls and of the new temple which was built on the occasion. This was called *Pai Ma Ssŭ* (The White Horse Temple), in memory of the horse which had carried the sacred relics across Asia, and the two Indian *sramana* lived there till they died. The subsequent influence of Buddhist ideals on Chinese art has been all pervading, but there is no space to pursue the subject here.

In 97 A.D. the celebrated Chinese General Pan Ch'ao led an army as far as Antiocha Margiana, and sent his lieutenant Kan Ying to the Persian Gulf to take ship there on an embassy to Rome, but the envoy shirked the sea journey and came back without accomplishing his mission. Roman merchants came by sea to Kattigara (Cochin China) in 166 A.D., appearing in the annals as envoys from the emperor An-tun (Marcus Aurelius Antoninus), and later arrivals of Roman traders were reported at Canton in 226, 284, etc. Meanwhile the overland route to the north, which had been interrupted



by the Parthian wars, was reopened, and many Buddhist missionaries came to Lo-yang from Parthia and Samarkand, as well as from Gandhara in Northern India.

During the period of the "Northern and Southern Dynasties," when China, from the beginning of the fifth to nearly the end of the sixth dynasty, was divided, Buddhism flourished exceedingly. The Toba Tartars, who ruled the north, made it a state religion, and their history devotes a special book (*Wei Shu*, Ch. CXIV) to the subject, which gives an interesting account of the monasteries, pagodas, and rock sculptures of the time; with a supplement on Taoism under the heading of *Huang Lao*, *i.e.*, the religion of Huang Ti and Lao Tzu. In the south the emperor Wu Ti of the Liang dynasty, who reigned (502–549) at Chien K'ang (Nanking), often put on the mendicant's robes and expounded the sacred books of the law in Buddhist cloisters. It was in his reign that Bôdhidharma, the son of a king in Southern India, the twenty-eighth Indian and first Chinese patriarch, came to China in A.D. 520, and after a short stay at Canton settled at Lo-yang. He is often represented in glyptic art carrying the famous *pâtra*, the "holy grail" of the Buddhist faith, or pictured crossing the Yangtsze on a reed which he had plucked from the bank of the river.

In the Sui dynasty the empire was reunited, and under the Great T'ang dynasty (618–906), which succeeded, it attained its widest limits. The T'ang ranks with the Han as one of the great "world-powers" of Chinese history, and many of the countries of Central Asia appealed to the Son of Heaven for protection

against the rising prowess of the Arabs. A Chinese general with an army of Tibetan and Nepalese auxiliaries took the capital of Central Indian (Magadha) in 648, and fleets of Chinese junks sailed to the Persian Gulf, while the last of the Sásánides fled to China for refuge. The Arabs soon afterwards came by ship to Canton, settled in some of the coast cities as well as in the province of Yunnan, and enlisted in the imperial armies on the northwest for service against rebels. Nestorian missionaries, Manichæans, and Jews came overland during the same period, but the Crescent prevailed in these parts and has lasted ever since, the number of Chinese Mohammedans to-day being estimated to exceed 25,000,000.

Buddhist propagandism was most active early in the T'ang, after the headquarters of the faith had been shifted from India to China. Hindu monks, expelled from their native country, brought their sacred images and pictures with them, and introduced their traditional canons of art, which have been handed down to the present day with little change. Chinese ascetics, on the other hand, wandered in successive parties to India to investigate the holy land of the Buddha and burn incense before the principal shrines, studying Sanskrit and collecting relics and manuscripts for translation, and it is to the records of their travels that we owe much of our knowledge of the ancient geography of India.

Stimulated by such varied influences Chinese art flourished apace, the T'ang dynasty being generally considered to be its golden period, as it certainly was that of literature, *belles-lettres*, and poetry. But the

PLATE LXXXV

CASE O, NOS. 1131, 1132

Description on page 48



T'ang power during its decline was shorn, one by one, of its vast dominions, and finally collapsed in 906. The Kitans, who gave their name to Marco Polo's Cathay, as well as to Kitai, the modern Russian word for China, were encroaching on the north, a Tangut power was rising in the northwest, a Shan kingdom was established in Yunnan, and Annam declared its independence.

Of the five dynasties which rapidly succeeded one another after the T'ang, three were of Turkish extraction and they may be dismissed with a word as being of little account from an artistic point of view.

In 960 the Sung dynasty reunited the greater part of China proper, shorn of its outer dominions. The rule of the Sung has been justly characterized as a protracted Augustan era, its inclinations being peaceful, literary, and strategical, rather than warlike, bold, and ambitious. Philosophy was widely cultivated, large encyclopedias were written, and a host of voluminous commentaries on the classics issued from the press, so that the period has been summed up in a word as that of Neo-Confucianism. The emperor and high officials made many collections of books, pictures, rubbings of inscriptions, bronze and jade antiquities, and other art objects, of which important illustrated catalogues still remain, although the collections have long since been dispersed. During this time the Chinese intellect would seem to have become, as it were, crystallized, and Chinese art gradually developed into lines which it still, for the most part, retains.

The Yuan dynasty (1280–1367) was established by Kublai Khan, a grandson of the great Mongol warrior Genghis Khan. The Mongols annexed the Uigur Turks

and destroyed the Tangut kingdom; swept over Turkestan, Persia, and the steppes beyond; ravaged Russia and Hungary; and even threatened the existence of Western Europe. China was completely overrun by nomad horsemen, its finances ruined by issue of an irredeemable paper currency, and its cities handed over to alien governors called *darughas*. A Chinese contemporary writer describes the ruin of the porcelain industry at King-tê-chên at this time by exorbitant official taxation, so that the potters were driven away from the old imperial manufactory there, to start new kilns in other parts of the province of Kiangsi. Marco Polo is astonished at the riches and magnificence of the great khan, who was really a ruler of exceptional power and made good use of his Chinese conquests. But the culture which surprised the Venetian traveller was pre-Mongolian, and its growth was mainly due to Chinese hands. Even the wonderful cane palace of Marco Polo celebrated by Coleridge: —

"In Xanadu did Kubla Khan
A stately pleasure dome decree," etc.

was actually the old summer residence of the Sung emperors at K'ai-fêng Fu, in the province of Honan, which was dismantled and carried away piecemeal to be built up again in the park of the new Mongolian capital of Shangtu, outside the Great Wall of China.

The Mongolian era is responsible for some of the remarkable similarities that have been noticed in industrial art work of Western and Eastern Asia, which were then for the first time under the rule of the same house. Hulagu Khan is said to have brought a hun-

PLATE LXXXVI

CASE O, NO. 1135

Description on page 49



dred families of Chinese artisans and engineers to Persia about 1256; and on the other hand, the earliest painted porcelain of China is decorated with panels of Arabic script pencilled in the midst of floral scrolls, strongly suggestive of Persian influence.

The Mongols were driven out of China to the North of the desert of Gobi in 1368, in which year the Ming dynasty was founded by a young bonze named Chu Yuan-chang. They raided the borders for some time, and even carried off one of the Chinese emperors in 1449, who, however, was liberated eight years later, to resume his reign under the new title of T'ien-shun, as may be seen in the accompanying list. This is noticeable as being the only change of *nien-hao* during the last two dynasties, whereas in previous lines changes were very frequent.

The early Ming emperors kept up intercourse with the west by sea, and the reigns of Yung-lo and Hsüan-tê are especially distinguished by the career of a famous eunuch admiral, who went in command of armed junks to India, Ceylon, and Arabia, down the African coast to Magadoxu, and up the Red Sea as far as Jiddah, the seaport of Mecca. Celadon porcelain (*ch'ing tz'ŭ*) is included in the list of articles taken to Mecca in the reign of Hsüan-tê (1426–1435), and it was perhaps one of these expeditions that brought the celadon vases sent by the Sultan of Egypt in 1487 to Lorenzo de Medici. In the next century Portuguese and Spanish ships appeared for the first time in these seas, and Chinese junks were no more seen. The four Burghley House pieces of Ming porcelain with Elizabethan silver-gilt mounts, in the collection at the South Kensington

Museum, were probably brought to Europe by one of the early Spanish ships.

Modern history begins at this point, and need not be discussed here. It only seems necessary to append a list of the reigns of the emperors of the Ming dynasty, followed by another of the Manchu Tartar line, which supplanted the Ming in 1644, and is still reigning in China.

An octagonal melon-shaped wine-pot in the South Kensington Museum collection, decorated with Chinese boys playing and conjuring, is mounted in Elizabethan silver-gilt with hall-marks of the year 1585. The other four interesting pieces, also with Elizabethan mounts, belong to the Pierpont Morgan Collection, and are now exhibited on loan at the South Kensington Museum. They were shown at the Burlington Fine Arts Club in 1895, and are now described in the *Catalogue of Blue and White Oriental Porcelain*, printed at the time as coming from Burghley House, where they had been seen in the possession of the Cecil family from the time of Queen Elizabeth. A ewer, artistically painted in soft blue with birds and flowers, is mounted with a silver-gilt base, six bands formed as wreaths with cherubs' heads in relief, a band round the neck, with lip and lid surmounted with three dolphins and a handle formed of a mermaid, with a double-twisted tail, all in silver-gilt. The last of the four pieces, a bowl, decorated with floral sprays and imperial phœnixes pencilled in typical Ming style, has the mark Wan-li (1573–1619) outlined under the foot in underglaze blue; the rest are unmarked, but are unmistakable examples of the ceramic style of the same reign.

PLATE LXXXVII

CASE II. NO. 1136

Description on page 58



HISTORICAL INTRODUCTION

EMPERORS OF THE 明 MING DYNASTY

DYNASTIC TITLE *Miao Hao*		TITLE OF REIGN *Nien Hao*		DATE OF ACCESSION
太祖	T'ai Tsu	洪武	Hung Wu	1368
惠帝	Hui Ti	建文	Chien Wên	1399
成祖	Ch'êng Tsu	永樂	Yung Lo	1403
仁宗	Jên Tsung	洪熙	Hung Hsi	1425
宣宗	Hsüan Tsung	宣德	Hsüan Tê	1426
英宗	Ying Tsung	正統	Chêng T'ung	1436
景帝	Ching Ti	景泰	Ching T'ai	1450
英宗 (resumed government)	Ying Tsung	天順	T'ien Shun	1457
憲宗	Hsien Tsung	成化	Ch'êng Hua	1465
孝宗	Hsiao Tsung	弘治	Hung Chih	1488
武宗	Wu Tsung	正德	Chêng Tê	1506
世宗	Shih Tsung	嘉靖	Chia Ching	1522
穆宗	Mu Tsung	隆慶	Lung Ch'ing	1567
神宗	Shên Tsung	萬歷	Wan Li	1573
光宗	Kuang Tsung	泰昌	T'ai Ch'ang	1620
熹宗	Hsi Tsung	天啟	T'ien Ch'i	1621
莊烈帝	Chuang Lieh Ti	崇禎	Ch'ung Chen	1628

EMPERORS OF THE 大清 GREAT CH'ING DYNASTY

DYNASTIC TITLE *Miao Hao*		TITLE OF REIGN *Nien Hao*		DATE OF ACCESSION
世祖	Shih Tsu	順治	Shun Chih	1644
聖祖	Shêng Tsu	康熙	K'ang Hsi	1662
世宗	Shih Tsung	雍正	Yung Ch'êng	1723
高宗	Kao Tsung	乾隆	Ch'ien Lung	1736
仁宗	Jên Tsung	嘉慶	Chia Ch'ing	1796
宣宗	Hsüan Tsung	道光	Tao Kuang	1821
文宗	Wên Tsung	咸豐	Hsien Fêng	1851
穆宗	Mu Tsung	同治	T'ung Chih	1862
光緒	Kuang Hsü			1875

The Empress Dowager rules China in the present day with diminished prestige when compared with her illustrious predecessors, K'ang–hsi (1662–1722) and Ch'ien-lung (1736–1795), but undismayed withal, she wields the calligraphic brush with a firm hand on the autograph scrolls which she distributes among her adherents, and is a liberal patron of native art. Her "seals" are to be seen on many of the vases and dishes lately looted from the palace at Peking, an evidence that the fires are again burning at the imperial pot-

teries, the scene of which is vividly pictured in the lines:

"And bird-like poise on balanced wing
Above the town of King-te-ching,
A burning town or seeming so, —
Three thousand furnaces that glow
Incessantly, and fill the air
With smoke uprising, gyre on gyre,
And painted by the lurid glare
Of jets and flashes of red fire."

LONGFELLOW: *Kéramos.*

CHINESE POTTERY AND PORCELAIN

THE term *pottery* used in its widest sense includes every production of the fictile art and comprises all kinds of earthenware and stoneware, as well as porcelain, its highest achievement. Porcelain has been evolved from ordinary pottery by a gradual improvement in the selection of materials and in finish of work, and there is hardly a straight line of demarcation between the two, either chemically or microscopically. Ceramic knowledge is derived partly from literary records and traditions, partly from actual specimens, and is more convincing when the two sources of information are carefully combined. There is a voluminous ceramic literature in China, but there is no space to approach the subject here, and the inquirer may be referred to the special chapter on Chinese ceramic bibliography in the Walters Catalogue.[1]

POTTERY

The general Chinese for pottery, as defined above, is *t'ao*, a very ancient character, the construction of which shows that it originally meant "kiln," although now it is applied to all kinds of ware fired in kilns, from the commonest earthenware to the finest porcelain. Another character, *yao*, of more recent construc-

[1] *Oriental Ceramic Art*, Chap. XII. By S. W. Bushell. New York, 1899.

PLATE LXXXVIII

CASE P, NO. 1137

Description on page 49



tion, is now used for "kiln"; and also, again, for ware fired in a kiln, so that *kuan yao* (imperial ware) is the ordinary name used for the productions of the imperial potteries at King-tê-chên. Their word for earthenware is *wa*, the character for which was originally the picture of a rounded tile.

Porcelain was certainly invented in China. This is acknowledged, as it were, by the English adoption of the word "china" as equivalent to porcelain; and even in Persia, where Chinese porcelain has been known and imitated for centuries, the only country to which an independent invention has been plausibly attributed by some writers, the word *chini* has a similar connotation. For the creation of a scientific classification of ceramic products we are indebted to Brongniart, and may adopt his definition of the distinctive characteristics of porcelain. Porcelain ought to have a white, translucent, hard paste, not to be scratched by steel, homogeneous, resonant and vitrified, exhibiting, when broken, a conchoidal fracture of fine grain and brilliant aspect. These qualities, inherent in porcelain, make it impermeable to water, and enable it to resist the action of frost even when uncoated with glaze. Among the characteristics of the paste given above, translucency and vitrification define porcelain best. If either of these two qualities be wanting, we have before us another kind of pottery; if the paste possess all the other properties, with the exception of translucency, it is a stoneware; if the paste be not vitrified, it belongs to the category of terra-cotta or of faience.

The Chinese define porcelain under the name of *tz'ŭ*, a character first found in books of the Han dynasty

(B.C. 206–A.D. 220), as a hard, compact, fine-grained pottery (*t'ao*), and distinguish it by the clear, musical note which it gives out on percussion, and by the test that it cannot be scratched by a knife. They do not lay so much stress on the whiteness of the paste, nor on its translucency, so that some of the pieces may fail in these two points when the fabric is coarse; and yet it would be difficult to separate them from the porcelain class. The paste of the ordinary ware, even at King-tê-chên, is composed of more heterogeneous materials than that fabricated at European factories, and may even be reduced in some cases to a mere layer of true porcelain earths (*kaolin* and *petuntze*) plastered over a substratum of yellowish gray clay. The Chinese always separate, on the other hand, dark-colored stonewares, like the reddish-yellow ware made at Yi-hsing, in the province of Kiangsu, known to us by the Portuguese name of *boccaro*, or the dense brown refractory stoneware of archaic look, produced at Yang-chiang, in the southern part of the province of Kwangtung, which is coated with colored enamels, and is often put in our collections among the monochrome porcelains.

Some typical specimens of *Kuang yao*, as this last stoneware is called, are exhibited in Case XXXVI, *e.g.*, No. 883, which is the base of a *Kuang yao* vase of archaic aspect, cut down; No. 886, an old vase worked in salient relief, and covered with purple mottling glazes of finely crackled texture, the iron-gray paste of which is seen under the foot; and No. 893, a characteristic form invested with a grayish celadon glaze, which has partly peeled off from the foliated rim, dis-

PLATE LXXXIX

CASE Q, NO. 1185

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closing the dark-colored paste underneath. Potter's marks are occasionally found stamped in the paste under the pieces from these kilns.

The *Yi-hsing yao* has also no pretension to figure amongst porcelain, although a rare teapot may have come out of the kiln, as we are told, with transparent sides, as a freak of the fire. No examples of this red and buff-colored faience are in the Morgan Collection, so that it need not detain us long. The Yi-hsing potteries flourished most under the Ming dynasty, having been founded by Kung Ch'un in the reign of Chêng-tê (1506–1521). A more famous potter named Ou worked here during the reign of Wan-li (1573–1619), who excelled in the imitation of the antique, reproducing the old crackled and variegated glazes of the Sung dynasty on the brown stoneware of the place. Böttger, the inventor of Saxon porcelain, first tried his hand at the imitation of the Chinese *boccaro* ware in 1708, some of his pieces being exhibited in the Johanneum, at Dresden, beside the original models — with some success, although his essays hardly deserve the epithet of *porcelaine rouge* with which they were baptized. The Elers, too, copied the red varieties with great exactness in Staffordshire, so that it is not always easy, according to Sir Wollaston Franks, to distinguish their productions from Oriental examples.

After this digression we must return to the story of pottery in China. It passed through here, as elsewhere, the usual stages of sun-dried and burned bricks, tiles, architectural ornaments, culinary utensils, funeral and sacrificial vases and dishes. The most ancient specimens, dug up from burial mounds, resemble gen-

erally, in form as well as in fabric, the prehistoric pottery of other parts of the world. They are unglazed, and only the later examples show signs of having been fashioned on the wheel. The Chinese claim the invention of the potter's wheel, like many of the great nations of antiquity, and ascribe it to a director of pottery attached to the legendary emperor, Huang Ti, who "first taught the art of welding clay." The ancient emperor Shun, who was a potter before he was called to the throne, is reputed to have been a master of the art, his wine vessels and earthenware coffins being alluded to in the ritual classics of the Chou dynasty. Wu Wang, the founder of the Chou dynasty, after his conquest of China in the twelfth century B.C., is recorded to have sought out a lineal descendant of the emperor Shun, on account of his hereditary skill in the fabrication of pottery, and to have given him his own eldest daughter in marriage, endowed with the fief of the State of Ch'ên, now Ch'ên-chou in the province of Honan, to keep up there the ancestral worship of his accomplished ancestor.

There are many other references to pottery in the old books of the Chou dynasty. The *K'ao Kung Chi*, a contemporary official work on the industries of the period, has a short section on the pottery made for the public markets, which gives the names and measurements of several kinds of cooking vessels, sacrificial vases, and platters, in the fabrication of which the processes of throwing on the wheel and pressing in moulds are clearly distinguished. The different vessels were made by two classes of craftsmen, called respectively *t'ao jên*, (potters) and *fang jên* (moulders).



HISTORICAL INTRODUCTION

The early objects of pottery unearthed in China are remarkably similar in form, as well as in ornamental details, with the corresponding utensils of bronze, which are less perishable and so better known. Clay was, doubtless, the earliest material used for meat offerings and libations of wine in ancestral worship, and, though supplanted by bronze among the rich, it is still retained in the ritual of the poor.

Pottery of the Chou dynasty is occasionally found incised with dedicatory inscriptions of the same character as those on the contemporary bronzes, and is also used by archæologists in their study of the ancient script. But it was not till the former Han dynasty, just before the Christian era, that dates began to appear, impressed generally by a stamp under the foot of the piece, giving the title of the reign and the year, with the addition, perhaps, of its cyclical number. Bricks and tiles intended for the palaces of the Ch'in and Han dynasties had previously been moulded with dates and felicitous formulæ, so that it was easy to extend the practice to pottery vessels of similar material, fired, maybe, at the same kiln.

Pottery has always been an important adjunct to Chinese architecture, buildings being faced, outside as well as inside, with slabs of colored faience, while the roofs are decorated with moulded antefixal ornaments of grotesque character, and covered with enamelled tiles, colored in obedience to strict sumptuary laws. The famous porcelain tower of Nanking, now razed to the ground, was a well-known example. The colors employed in China are powdered glazes made with a lead flux, and the method of application is like

that of the firing of salt-glazed ware in Europe. The glazes used at the imperial factories near Peking are five in number: a deep purplish blue derived from cobalt and manganese silicates, a rich green from copper persilicate, a yellow approaching the tint of the yolk of an egg from antimony, a *sang-de-bœuf* red from copper mixed with a deoxidizing flux, and a charming turquoise blue obtained from copper combined with nitre. The five-fold combination is intended to suggest the five jewels of the Buddhist paradise.

The date of the introduction of glaze into the Chinese ceramic field is unknown, although it would appear to have been earlier than that of the use of glass by them as an independent fabric for vessels. It goes back certainly into the Han dynasty (B.C. 206–A.D. 220), during which green-glazed pottery came into vogue, and the art was revived early in the fifth century by certain artisans who are recorded to have come from the Yueh-ti, an Indo-Scythian kingdom on the frontier of India, and to have introduced into China new methods of compounding *liu-li*, or colored glazes. The vessels of green-glazed faience that have just been referred to are of archaic form, modelled after bronze designs with ornamental bands worked in relief, covered with a lustrous green glaze derived from copper persilicate. The paste is buff-colored, or of darker shades of yellow and red, and is hardly to be scratched by the point of a knife; the glaze, approaching in tint the rind of a cucumber, or the leaf of a camellia, mottled over with darker clouds, is of finely crackled texture, and often becomes strongly iridescent from age. The archaic vases of this class are universally attributed by native



1187-

connoisseurs to the Han dynasty. They are occasionally dated, as in the case of a characteristic specimen formerly in the Dana Collection of New York, which was engraved with a date corresponding to B.C. 133, the second year of the period Yuan Kuang.

This early green enamelled ware is not porcelain, as its body lacks the two essential qualities of whiteness and translucency. It is chiefly interesting as giving a fixed point for the study of the subsequent evolution of the ceramic art in China. On the one hand, a gradual progress in the selection of materials and in the perfection of methods of manufacture, where kaolin was available, culminated in the invention of porcelain. On the other hand, where colored clays only were mined, evolution was restricted to refinement of the paste, improvement of technique, the introduction of new methods of decoration, such as colored enamels of new tints, and the like. The Han dynasty vessels have been mostly dug up in the neighborhood of Peking, and were probably made not far away, so that their recent representatives would be the imposing jars Nos. 896, 909, Cases XXXVI, XXXVII, which were doubtless fashioned in the Liu-li Ch'ang factory at Peking in the Ming dynasty.

PORCELAIN

Porcelain has been broadly defined as the generic term employed to designate all kinds of pottery to which an incipient vitrification has been imparted by firing. This translucent pottery may be divided into two classes: 1. Hard paste, containing only natural

elements in the composition of the body and the glaze. 2. Soft paste, where the body is an artificial combination of various materials, agglomerated by the action of fire, in which the compound called a *frit* has been used as a substitute for a natural rock. No soft paste porcelain, as here defined, has ever been made in China, so that it need not be referred to further. All Chinese porcelain is of the hard paste variety. The body consists essentially of two elements — *viz.*, the white clay, or *kaolin*, the unctuous and infusible element, which gives plasticity to the paste, and the felspathic stone, or *petuntse*, which is fusible at a high temperature, and gives transparency to the porcelain. Of the two Chinese names, which have become classical since they were adopted in the dictionary of the French Academy, *kaolin* is the name of a locality near King-tê-chên, where the best porcelain earth is mined, *petuntse*, literally "white briquettes," refers to the shape in which the finely pulverized porcelain stone is brought to the potteries, after it has been submitted to the preliminary processes of pounding and decantation. The felspathic stone from Ch'i-mên-hsien, in the province of Kiangsu, has been chemically analyzed by Ebelmen, who describes it as a white compact rock of slightly grayish tinge, occurring in large fragments, covered with manganese oxide in dendrites, and having crystals of quartz imbedded in the mass, which fuses completely into a white enamel under the blowpipe.

In actual practice many other materials, such as powdered quartz and crystallized sands, for example, are added to the above two essential ingredients in the preparation of the body of Chinese porcelain, which

PLATE XCII

CASE R, NO. 1108

Description on page 5



varies very widely in composition. A special paste made of *huang tun*, or "yellow bricks," derived from a very tough compact rock, pounded on the spot in larger water mills, is used for coarser ware, and is said to be indispensable for the proper development of some of the single-colored glazes of the high fire.

The glaze (*yu*) of Chinese porcelain is made of the same felspathic rock that is used in the composition of the body, the best pieces of *petuntse* being reserved for the glaze, selected for their uniform greenish tone, especially when veined with dendrites like leaves of the *arbor vitæ*. This is mixed with lime, prepared by repeated combustion of gray limestone, piled in alternate layers with ferns and brushwood cut from the mountain-side. The action of the lime is to increase the fusibility of the felspathic stone. The finest *petuntse*, called *yu kuo* or "glaze essence," and the purified lime, called *lien hui*, separately made with the addition of water into *purées* of the same thickness, are afterwards mixed by measure in different proportions to make a liquid glaze. This glaze is finally put on the raw body with the brush, by dipping, or by insufflation. T'ang Ying tells us that in his time the glaze of the highest class of porcelain was composed of ten measures of the *petuntse purée* with one measure of the liquid lime. Seven or eight ladles of *petuntse* with three or two ladles of lime were used for the glazes of the middle class. With *petuntse* and lime in equal proportions, or with lime predominating, the glaze was described by him as fit only for coarse ware.

The glaze of Chinese porcelain always contains lime. It is the lime which gives it a characteristic tinge of

green or blue, but at the same time conduces to a brilliancy of surface and a pellucid depth never found in more refractory glazes which contain no lime. This has been proved, moreover, at Sèvres, and it is interesting to note that, according to M. Vogt, the glaze of the *nouvelle porcelaine* recently made there is prepared with 33 per cent of chalk.

Origin. — It is generally agreed that porcelain was first made in China, but authorities differ widely in fixing a date for its invention. The Chinese attribute its invention to the Han dynasty, when a new character *tz'ŭ* was coined to designate, presumably, a new substance. The official memoir on "Porcelain Administration" in the topography of Fou-liang (*Fou-liang-hsien chih*, book viii, folio 44), the first edition of which was published in 1279, says that, according to local tradition, the ceramic works at Hsin-p'ing (an old name of Fou-liang) were founded in the time of the Han dynasty, and had been in constant operation ever since. This is confirmed by T'ang Ying, the celebrated superintendent of the Imperial potteries, appointed in 1728, who states in his autobiography that the result of his researches shows that porcelain was first made during the Han dynasty at Ch'ang-nan (King-tê-chên), in the district of Fou-liang. The industrial environment of the period lends a certain plausibility to the theory, as we know that quantities of glass vessels were being imported at the time from the workshops of Syria and Egypt, and it seems natural that experiments should be made to fabricate something of the kind at the Chinese potteries. The eminent Japanese art critic, Kakasu Okakura, in his

PLATE XCIII

CASE R, NO. 1192

Description on page 58



Ideals of the East, suggests that the alchemists of the Han dynasty, in their prolonged research for the *elixir vitæ* and the philosopher's stone, may have somehow made the discovery, and he arrives at the conclusion that, "We may ascribe the origin of the wonderful porcelain-glaze of China to their accidental discoveries."

In the Wei dynasty (221–264) which succeeded the Han, we read of a glazed celadon ware made at Lo-yang for the use of the palace, and in the Chin dynasty (265–419) have the first mention of blue porcelain, produced at Wen-chou, in the province of Chehkiang, the progenitor of the sky-blue glazes tinted with cobalt which afterwards became so famous. The short-lived Sui dynasty (581–617) is distinguished for a kind of green porcelain (*lü tz'ŭ*), invented by a President of the Board of Works named Ho Chou, to replace green glass, the composition of which had been lost, since its introduction by artisans from Northern India about A.D. 424.

Much progress must have been made meanwhile in the ceramic production of the province of Kiangsi, as it is recorded in the topography of Fou-liang, referred to above, that in the beginning of the reign of the founder of the T'ang dynasty, Ta'o Yu, a native of the district, brought up a quantity of porcelain to the capital in Shensi, which he presented to the emperor as "imitation jade." In the fourth year (A.D. 621) of this reign the name of the district was changed to Hsin-p'ing, and a decree was issued directing Ho Chung-ch'u and his fellow potters to send up a regular supply of porcelain for the use of the imperial palace. The simile of "imitation jade" is significant, and almost

proves that it must have been really porcelain, especially as it was the production of the place where the finest porcelain is made in the present day. White jade has always been the ideal of the Chinese potter, whose finished work actually rivals the most highly polished nephrite in purity of color, translucency, and lustre, while the eggshell body attains the same degree of hardness (6.5 of Mohs's scale), so that it can be scratched by a quartz crystal, but not by the point of a steel knife.

There are abundant references to porcelain in the voluminous literature of the T'ang dynasty (618–906). The biography of Chu Sui in the annals recounts the zeal which he showed, when superintendent of Hsin-p'ing, in obeying a decree, issued in 707, ordering sacrificial utensils for the imperial tombs. The *Ch'a Ching*, a classical book on tea, describes the different kinds of bowls preferred by tea drinkers, classifying them according to the color of their glaze in enhancing the tint of the infusion. The poets of the time liken their wine cups to "disks of thinnest ice," to "tilted lotus leaves floating down a stream," to white or green jade. A verse of the poet Tu (803–852) is often quoted referring to white porcelain from the province of Ssechuan:

> "The porcelain of the Ta-yi kilns is light and yet strong. It rings with a low jade note, and is famed throughout the city. The fine white bowls surpass hoarfrost and snow."

The first line praises the fabric, the second the resonance of the tone, the third the purity of the white glaze.



The bowls most highly esteemed for tea were the white bowls of Hsing-chou, now Shun-tê-fu, in the province of Chihli, and the blue bowls of Yueh-chou, the modern Shao-hsing-fu, in Chehkiang. They both rang with a clear musical note, and are said to have been used by musicians, in sets of ten, to make chimes, being struck on the rims with little rods of ebony.

Arab trade with China flourished during the eighth and ninth centuries, when Mohammedan colonies settled in Canton and other seaport towns. One of the Arabian travellers, named Soleyman, wrote an account of his journey, which has been translated into French, and which gives the first mention of porcelain outside China. He says:

"They have in China a very fine clay with which they make vases which are as transparent as glass; water is seen through them. These vases are made of clay."

The Arabs at this time were well acquainted with glass, and could hardly have mistaken the material, so that their evidence is of special value.

Passing on to the Emperor Shih Tsung (954–959) of the Posterior Chou, a brief dynasty established at K'ai-fêng-fu just before the Sung, we have a glimpse of a celebrated production known afterwards as *Ch'ai yao*, Ch'ai being the name of the reigning house. The porcelain was ordered at this time by imperial rescript to be:

"As blue as the sky, as clear as a mirror, as thin as paper, and as resonant as a musical stone of jade."

This eclipsed in its delicacy all that preceded it. Fragments were mounted in gold and worn as jewels,

but it soon became so rare that it was described as a phantom.

The various delicate wares referred to in the above extracts have all probably long since disappeared, and we must be content with literary evidence of their existence. The Chinese delight in literary research, as much as they fear to disturb the rest of the dead by digging in the ground, so that we have no tangible proof, so far, of the occurrence of true porcelain, and can only hope for the future appearance of an actual specimen of early date. Still we may reasonably accept the conclusion of the best native scholarship that porcelain was first made in the Han dynasty, without trying, as Stanislas Julien has tried on very insufficient grounds, to fix the precise date of its invention.

CLASSIFICATION OF CHINESE PORCELAIN

A correct classification should be primarily chronological, and the specimens should be, secondarily, grouped under the headings of the localities at which they were produced, and, thirdly, each group may be subdivided, if necessary, according to the fabric, technique, and style of decoration of the pieces of which it is composed. Perhaps it may be permitted here to sum up results, and to refer those interested in the subject to my too bulky *Oriental Ceramic Art* for further details and references to better authorities.

Beginning with the Sung dynasty, which reigned from 960 to 1280, when it was overthrown by Kublai Khan, the grandson of the famous Genghis Khan, and the founder of the Yuan dynasty, which ruled China

PLATE XCV

CASE S, NO. 1200

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till it was in its turn succeeded by the native Ming dynasty in the year 1368, we have a ceramic period marked generally by the primitive aspect of its productions. Actual specimens of the time are now available for comparison with the descriptions of the writers on porcelain, and the illustrations of the artists in the old albums which have come down to us. The most useful of these last is the album of the sixteenth century, in four volumes, from the Peking library of the hereditary Princes of Yi, described by me in the *Journal of the Peking Oriental Society* for 1886, which has been often cited since. This album, entitled *Li tai ming tz'ŭ t'ou p'u* (*Illustrated Description of the Celebrated Porcelain of Different Dynasties*), was the work of Hsiang Yuan-p'ien, a well-known connoisseur and collector of his time, and its eighty-three illustrations were drawn and colored by himself. The seal, in antique script of *Mo-lin Shan jen* attached to his preface, gives his literary title, "A dweller in the hills of Molin," and is identical with the vermilion stamp with which Hsiang guarantees, as a critic, the early picture of Ku K'ai-chih now in the British Museum.

The ceramic productions of the Sung and Yuan dynasties are rightly classed together by M. Grandidier, whose classification it is proposed to follow here, arranged as it is in chronological order after a Chinese model. It comprises five fairly well marked ceramic classes, and as a rule it will not be found difficult to decide from the style, from the method of decoration, or from the colors employed, to which class a particular piece belongs.

CHRONOLOGICAL CLASSIFICATION

1. Primitive Period, including the Sung dynasty (960–1279) and the Yuan dynasty (1280–1367).
2. Ming Period, comprising the whole of the Ming dynasty (1368–1643).
3. K'ang-hsi Period, extending from the fall of the Ming dynasty to the close of the reign of K'ang-hsi (1662–1722).
4. Yung-chêng and Ch'iên-lung Period (1723–1795), the two reigns being conjoined.
5. Modern Period, from the beginning of the reign of Chia-ch'ing to the present day.

The above table is simple and practical, and it may be used in combination with a second table compiled with some modifications and additions from the excellent *Catalogue of the Franks Collection of Oriental Porcelain and Pottery* (2nd Edition, 1878) issued by the Science and Art Department of the Committee of Council on Education, which furnishes a scheme of the varied methods of decoration employed during the period comprised in the first, or chronological, table.

Class 1. Not painted.

Section A. Plain white.
" B. Single colored glazes, not crackled.
" C. Crackled glazes.
" D. Flambé glazes.
" E. Soufflé glazes.
" F. Glazes of several colors.

Class II. Painted in colors.

Section A. In underglaze colors.

1. Cobalt blue.
2. Copper red.
3. Celadon.
4. Different colors in combination.

PLATE XCVI

CASE S, NO. 1211

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Class II. Painted in Colors. — *Continued.*

Section B. In overglaze colors.

1. Iron red.
2. Sepia.
3. Gold.
4. Two or more colors.

" C. In underglaze and overglaze colors combined.
" D. Single colored grounds decorated in colors.

1. In white slip (over blue and brown).
2. In gold (over blue, black, and red).
3. In mixed enamel colors on crackled or monochrome grounds.
4. In medallions of diverse form.

Class III. Special Fabrications.

Section A. Etched patterns and embossed designs.
" B. Open-work or reticulated.
" C. Open-work filled in with glaze ("grains of rice").
" D. Imitations of other materials — agate, marble, and other stones, patinated bronze, veined wood, carved cinnabar lac, etc.
" E. Lacque burgautée.

Class IV. Foreign designs.

Section A. Plain white.
" B. Painted in blue.
" C. Painted in enamel colors.
" D. Decorated in Europe.

The productions of the Sung dynasty come entirely under Class I. of the above table, being covered generally with glazes of single colors, either of uniform or mottled tint, and exhibiting either plain or crackled surfaces. Among the monochrome glazes are found whites of various tones, grays of bluish or purplish tints, greens from pale sea-green celadon to deep olive, browns from light chamois to dark shades approaching

black, bright red, and dark purple. Especially notable are the pale purple, often splashed over with red; the brilliant grass-greens of the Lung-ch'üan porcelain, called *ts'ung-lü*, or "onion-green," by the Chinese; the *yueh-pai*, or "*clair de lune*," a pale gray-blue, and the deep purple, or *aubergine* (*ch'ieh tzŭ*), of the Chün-chou wares; these last kilns were also remarkable for the brilliance of their *yao-pien*, or "transmutation" mottled tints, due to the varied degrees of oxidation of the copper silicates in the glaze. Polychrome decoration at this period, which is rare, comes under the heading of Class I., Section F, consisting, as it does, of glazes of different colors applied *sur biscuit*. A prominent example of this method of decoration in glazes of several colors is the celebrated image of Kuan Yin enshrined in the Buddhist temple Pao-kuo-ssŭ at Peking, the early date of which, the thirteenth century of our era, is authenticated by the records of the monastery. Painted decoration was still more sparingly employed, although we learn from *Ko ku yao lun* [1] that in the province of Chihli, both the Ting-chou and Tz'ŭ chou porcelains of the time were occasionally painted with ornamental designs in brown. Cobalt blue, it is recorded in the annals, was brought to China by the Arabs as early as the tenth century, and was first used, probably, in the preparation of colored glazes, as we know nothing of painting in blue under the glaze until the Yuan dynasty. The earliest "blue and white" dates from the thirteenth century, when the technical process of painting in cobalt on the raw

[1] A learned work on antiquities, literary and artistic, in 13 books, by Tsao-ch'ao, published in the year 1387.

PLATE XCVII

CASE T, NO. 1213

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body of the porcelain seems to have been introduced, perhaps, from Persia, where it had long been used in the decoration of tiles and other articles of faience, although porcelain proper was unknown to the Persians, except as an importation from China.

There were many potteries in China during the Sung dynasty, but Chinese writers always refer first to four kinds of ceramic production (*yao*) as the principal, *viz.*, Ju, Kuan, Ko, and Ting; placing the celadon ware of Lung-ch'üan and the *flambé* faience of Chun-chou next; and relegating the other minor factories, which may be neglected here, to an appendix.

The *Ju yao* was the porcelain made at Ju-chou, now Ju-chou-fu, in the province of Honan. The best was blue, rivalling, we are told, the azure-tinted blossoms of the *Vitex incisa* shrub, the "sky-blue flower" of the Chinese, and carrying on the tradition of the celebrated *Ch'ai yao* of the preceding dynasty, which was made in the same province. The glaze, either crackled or plain, was often laid on so thickly as to run down like melted lard, and end in an irregularly curved line before reaching the bottom of the piece.

The *Kuan yao* was the "imperial ware" of the Sung dynasty, *kuan* meaning "official," or "imperial," and the name is still applied to the productions of the imperial potteries at King-tê-chên. The first imperial manufactory in the Sung dynasty was founded early in the eleventh century at the capital, Pien-chou, the modern K'ai-fêng-fu. A few years later the dynasty was driven southward by the advancing Tartars, and new factories had to be founded in the new capital, the modern Hang-chêu-fu, to supply table services for

the palace. The glazes of the early *Kuan yao* were rich and unctuous, generally crackled, and imbued with various monochrome tints of which *yueh-pai*, or *clair de lune*, was the most highly esteemed of all, followed by *fên-ch'ing*, "pale purple," *ta-lü*, "emerald-green" (literally *gros vert*), and lastly *hui-sê*, "gray." The Hang-chou *Kuan yao* was made of a reddish paste covered with the same glazes, and we constantly meet with the description of bowls and cups with iron-colored feet and brown mouths where the glaze was thinnest. A curious characteristic of all the above glazes consists of fortuitous blotches of red, due to oxidation in the kiln, contrasting vividly with the color of the surrounding ground. These blotches occasionally take on accidentally the shape of butterflies or some other natural form, when they are classed as a variety of *yao-pien*, or "furnace-transmutation." The ordinary *Yuan tz'ŭ*, or "Yuan (dynasty) porcelain," of Chinese collectors resembles generally the imperial ware of the Sung dynasty, being fashioned in the same lines, and only differing in comparative coarseness and inferior technique, so that it need not delay us further.

The *Ko yao* of the Sung dynasty was the early crackled ware fabricated by a potter named Chang the Elder, a native of Liu-t'ien in the jurisdiction of Lung-ch'üan-hsien, in the twelfth century of our era. The early *Ko yao* was distinguished especially for its crackling, looking as if it were "broken into a hundred pieces" (*po-sui*), or "like the roe of a fish" (*yü-tzŭ*) — the French *truitée*. The principal colors of this crackled glaze were *fên-ch'ing*, or "pale purple," due to manganiferous cobalt, and *mi-sê*, or "millet-colored,"

PLATE XCVIII

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a bright yellow derived from antimony. Such was the original *Ko yao;* the name has since been extended to include every kind of porcelain covered with crackled monochrome glazes in all shades of celadon, gray, and white. The old crackled ware was highly prized in Borneo and other islands of the Eastern Archipelago as far east as Ceram, and it figures largely among the relics of ancient Chinese porcelain brought to our museums from these parts.

The *Ting yao* was made at Ting-chou in the province of Chihli. The main out-turn was white, but one variety was dark reddish-brown, and another, very rare, as black as lacquer. The white was of two classes: the first, called *Pai Ting*, or *Fên Ting*, being as white as flour; the second, called *T'u Ting*, of a yellowish clayey tint. The porcelain, of delicate resonant body, invested with a soft-looking fluent glaze of ivory-white tone, is probably more common in collections than any other of the Sung wares. The bowls and dishes were often fired bottom upwards, and the delicate rims, left unglazed, were afterwards mounted with copper rims to preserve them from injury. Some were clothed in plain white, the glaze collecting outside in tear-drops; others were engraved at the point in the paste, with ornamental patterns; a third class was impressed inside with intricate and elaborate designs in pronounced relief, the principal ornamental motives being the tree peony, lily flowers, and flying phœnixes.

The *Lung-ch'üan yao*, which comes next for notice, is the far-famed celadon ware made at this time in the province of Chekiang, the *ch'ing tz'ŭ*, or "green porcelain" *par excellence*, of the Chinese, the *seiji* of the

Japanese, the *martabani* of the Arabs and Persians. There is a lordly pile of literature on the "celadon question" in all its bearings, and the field, interesting as it is, can hardly be labored further here. The Lung-ch'üan porcelain of the Sung dynasty is distinguished by its bright grass-green hue, which the Chinese liken to fresh onion sprouts, a more pronounced color than the grayish-green, or "sea-green," of later celadons.

The *Chün yao* was a kind of faience made at Chün-chou, now Yü-chou, in the province of Honan. The glazes were remarkable for their brilliancy and for their manifold varieties of color, especially the transmutation *flambés*, composed of flashing reds, passing through every intermediate shade of purple to pale blue, which have hardly been equalled since. The great variety of glaze colors turned out here in former times may be gathered from a list of old Chün-chou pieces sent down from the palace to be reproduced at the imperial potteries at King-tê-chên in the reign of Yung-chêng, the list comprising (1) rose crimson, (2) *pyrus japonica* pink, (3) *aubergine* purple, (4) plum color, (5) mule's liver mixed with horse's lung,(6) dark purple, (7) yellow-millet color (*mi-sê*), (8) sky-blue, (9) furnace transmutations (*yao-pien*), or *flambés*. These were all reproduced in due course during the first half of the eighteenth century on porcelain, and the new white body was in marked contrast, we are told, with the sandy, ill-levigated paste of the original pieces.

The only remaining porcelain ware of the Sung dynasty which requires a word of notice is the *Chien*

PLATE XCIX

CASE T, NO. 1218

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yao, produced in the province of Fuhkien, where the black-enamelled cups with spreading sides, so highly appreciated for the tea ceremonial of the time, were made. The lustrous black coat of these cups was speckled and dappled all over with spots of silvery white, simulating the fur of a hare or the breast of a gray partridge, hence the names of "hare's-fur cups," and "partridge cups," given them by connoisseurs. These little teacups were valued also by the Japanese at immense prices, and were mounted by them with silver rims and cunningly pieced together, when broken, with gold lacquer.

The more recent *Chien yao*, it must be noted, which has been fabricated since the time of the Ming dynasty at Tê-hua, in the same province, is altogether different from the *Chien yao* of the Sung which has just been described, being the velvety white porcelain sometimes known as *blanc de Chine*.

MING DYNASTY (1368–1643)

The Ming dynasty is famous in the annals of Chinese ceramic art, which made such great advances under its rule that in the reign of Wan-li, as the native writers say, there was nothing that could not be made of porcelain.

MARKS AND SEALS

THE marks on Chinese pottery and porcelain may be conveniently classified under the headings:

1. Marks of date: *a*, regnal; *b*, cyclical.
2. Hall-marks.
3. Marks of dedication and good wishes.
4. Marks in praise of the piece inscribed.
5. Symbols and other pictorial marks.
6. Potters' marks.

The following lists are not intended to be exhaustive, being only a selection of such marks as are likely to be most useful to the collector. For fuller lists I may perhaps be permitted to refer the inquirer to my "Oriental Ceramic Art," a copy of which is at hand for reference in the Library of the Museum.

1. — MARKS OF DATE

The Chinese have two methods of indicating a date: First, by *nien-hao*, or name given to the reign of an emperor; second, by a cycle of sixty years. The *nien-hao* is selected for the regnal title after the emperor has ascended the throne and dates from the beginning of the first new year after his accession. It is an epithet of good augury culled from some classical text, like the title of the reigning emperor Kuang-hsü, which means "Inherited Lustre." The regnal title was frequently changed under the older dynasties, but since the accession of the Ming dynasty, in 1368, there has

PLATE C

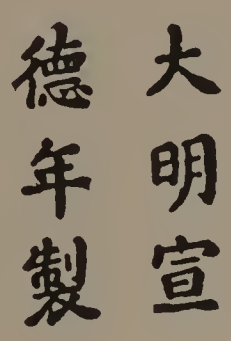
CASE T, NO. 1223

Description on page 64



been only one instance of such a change, when the Emperor Chêng-t'ung returned after seven years of exile and changed the *nien-hao* to T'ien-shun.

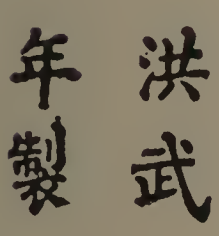
Chinese, it is well known, is read from right to left, and from above downwards. The "six-character mark" is usually written in two columns, composed as follows: Two characters signifying the dynasty, two the *nien-hao*, and two more meaning "period" and "made." This is a six-character mark of the Emperor Hsüan-tê. It reads *Ta Ming Hsüan-te nien chih* (Great Ming Hsüan-tê period made). But it is occasionally written in one horizontal line, as seen in several of the Ming pieces in the collection. The "four-character mark" has the dynasty omitted, so that it commences with the *nien-hao*. The seals are similar combinations of characters, but pencilled in an archaic script, commonly known as the "seal character." The third form of Chinese writing, the "grass text," or cursive hand, is seldom seen except in potters' marks impressed on Fuchien white porcelain.



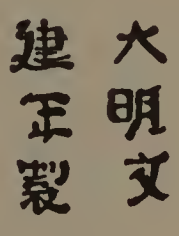
a. REGNAL DATES

The regnal titles usually found are: —

MING DYNASTY

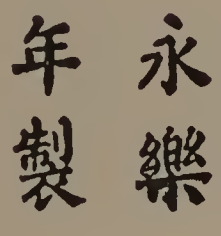


HUNG WU
(1368–1398)



CHIEN-WEN
(1399–1402)





YUNG LO
(1403–1424)

大明宣德年製



HSÜAN TÊ
(1426–1435)

大明成化年製

CH'ÊNG HUA
(1465–1487)

成化年製



CH'ÊNG HUA
(1465–1487)

大明弘治年製

HUNG CHIH
(1488–1505)

大德年製

大明正德年製

CHÊNG TÊ
(1506–1521)

大明嘉靖年製

CHIA CHING
(1522–1566)

大慶隆年製

LUNG CH'ING
(1567–1572)

大明萬曆年製

WAN LI
(1573–1619)

大明天啟年製

T'IEN CH'I
(1621–1627)

崇禎年製

CHUNG'CHEN
(1628–1643)

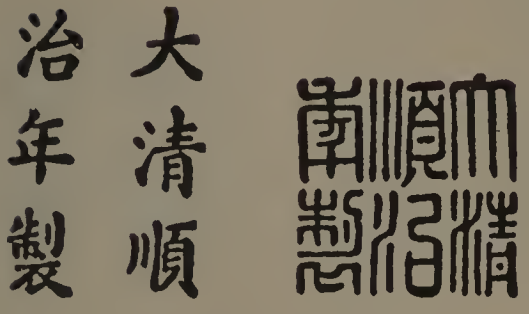
PLATE CI

CASE T, NO. 1297

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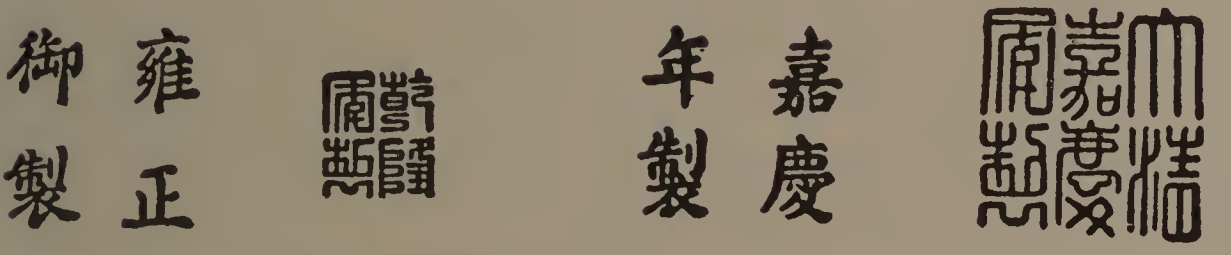


MANCHU, OR CH'ING DYNASTY



SUNG CHIH (1622–1661) — K'ANG HSI (1662–1722)

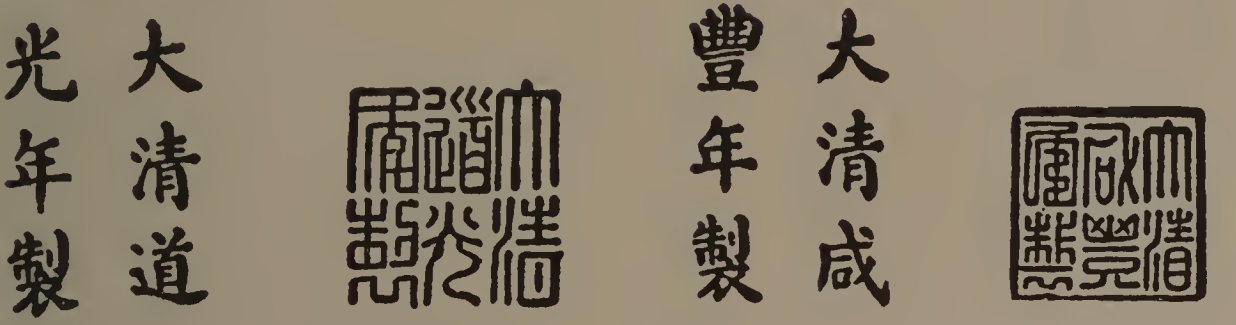
YUNG CHÊNG (1723–1735) — CH'IEN LUNG (1736–1795)



YUNG CHÊNG
Made by order of the Emperor (*yü*)

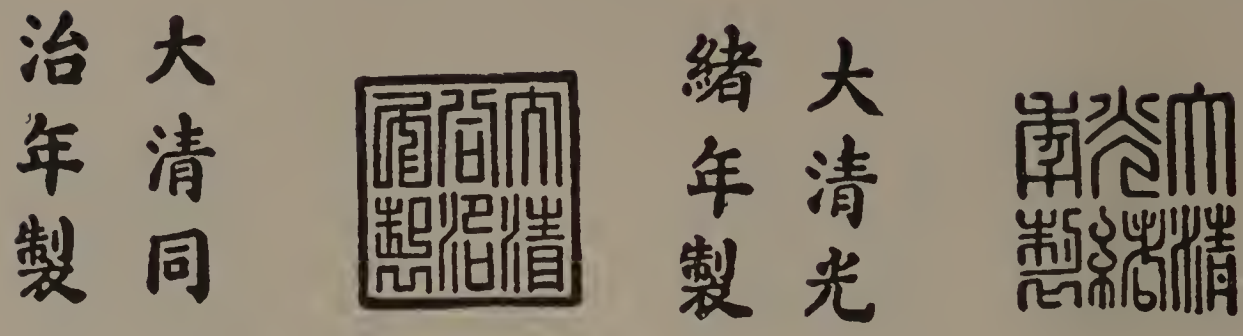
CH'IEN LUNG (1736–1795)

CHIA CH'ING (1796–1820)



TAO KUANG (1821–1850)

HSIEN FÊNG (1851–1861)

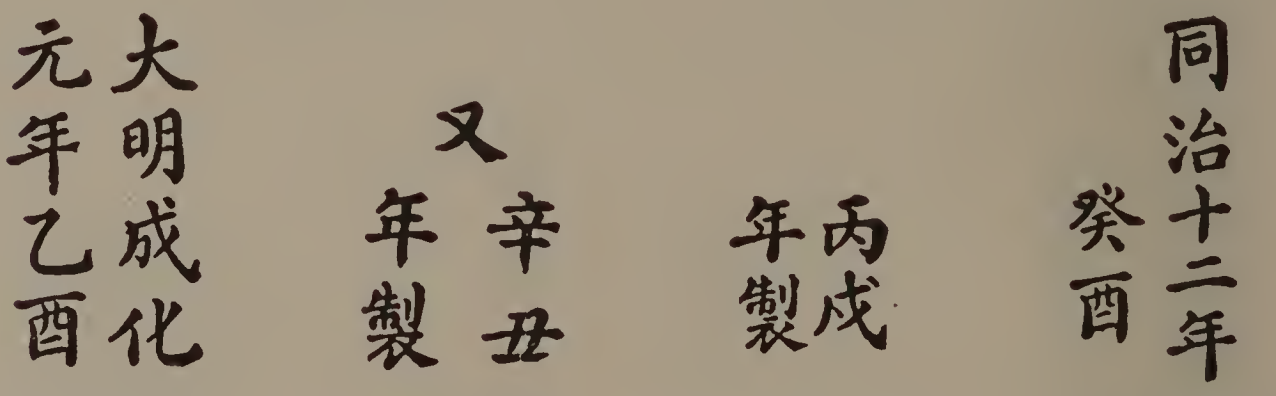


T'UNG CHIH
(1862–1874)

KUANG HSÜ
1875 (reigning emperor)

b. CYCLICAL DATES

In the first of the four figured below (Chêng-hua, first year) and the last (T'ung-chih, twelfth year), the cyclical date is added to the regnal year. The second, which occurs on early *famille rose* pieces, indicates the recurrence of the cyclical date under K'ang-hsi, who reigned over sixty years. The third is doubtful, in that the number of the cycle is omitted. The present cycle, which began in 1864, is reckoned the 76th in the Chinese official scheme of chronology, and the porcelain with this mark was referred to the 74th cycle from its style and decoration.



Cyclical Year
i-yu
(1465)

Cyclical Year
hsin ch'ou recurring
(1721)

Cyclical Year
ping hsu
(1766?)

Cyclical Year
kuei yu
(1873)

2. — HALL MARKS

There are many varieties of hall marks in which the characters *t'ang* (hall), *chü* (retreat), *chai* (pavilion), and the like occur. They usually indicate the factory; but some represent the studio, or *nom de plume*, of the artist-decorator; and others the hall of the person for whom the porcelain has been made, or the Imperial pavilion for which it was destined. A curious example of the last kind is found below, inscribed *Ta Ya Chai* (Pavilion of Grand Culture), the name of one of the new palaces of the Empress Dowager at Peking, in connection with her motto *T'ien ti yi chia ch'un* (Springtime in heaven and earth — one family), which is framed with a pair of dragons pursuing the flaming jewel of omnipotence. The next seal mark, taken from a large circular dish, decorated in colors with Imperial dragons and storks, gives the name of the principal palace of the Empress Dowager; and the following, taken from a round box for seal vermilion of the reign of Chia-ch'ing (1796-1820), is inscribed with the palace hall devoted to the meetings of the Hanlin College:

聚順美玉堂製

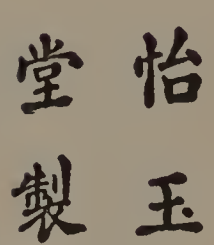
CH'Ü SHUN MEI YÜ T'ANG CHIH
"Made at the Ch'ü Shun (Abundant Prosperity) Hall of Beautiful Jade"

大樹堂製

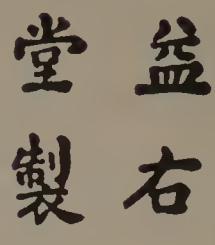
TA SHU T'ANG CHIH
"Made at the Big Tree Hall"

奇玉堂製

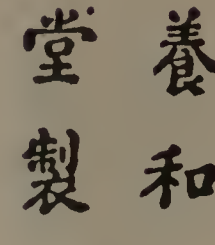
CH'IYÜ T'ANG CHIH
"Made at the Rare Jade Hall"



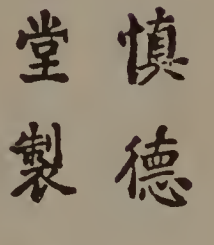
I YU T'ANG CHIH
"Made at the Ductile Jade Hall"



I YU T'ANG CHIH
"Made at the Hall of Profit and Prosperity"



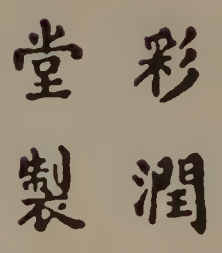
YANG HO T'ANGCHIH
"Made at the Hall for the Cultivation of Harmony"



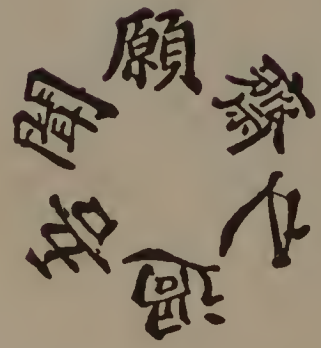
SHÊN TÊ T'ANG CHIH
"Made at the Hall of Careful Virtue"



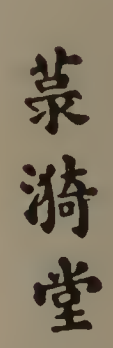
YU CHAI
"The Quiet Pavilion"



TS'AI JUN T'ANG CHIH
"Made at the Hall of Brilliant Colors"



YUNA WÊN WU KUO CHIH CHAI
"Pavilion where I wish to hear of my faults"



LU YI T'ANG
"The Hall of Waving Bamboos"

PLATE CII

CASE U, NO. 1243

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DUPLICATE
UNIV. OF TEX.
AUSTIN





CHU SHIH CHÜ
"The Red Rock Retreat"



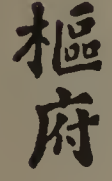
HSIEH CHU TSAO
"Made for the Hsieh Bamboos"



HSIEH CHU CHU JÊN TSAO
"Made for the Lord of the Hsieh Bamboos"

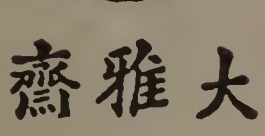


WAN SHIH CHÜ
"The Myriad Rocks Retreat"

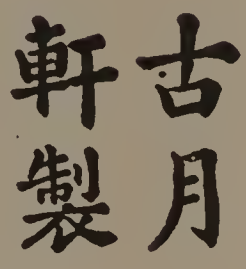


SHU FU
"Imperial Palace" Mark of the Yuan dynasty (1280–1367)

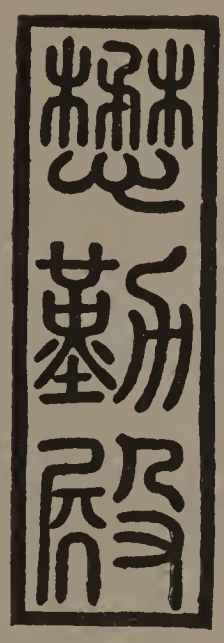




TA YA CHAI
Hall-mark and Motto of the reigning Empress Dowager (see above)



KY YUEH HSÜAN CHIH
"Made at the Ancient Moon Terrace." 17th century mark on glass



MU CH'IN TIEN
"Palace Hall of Great Diligence"



CH'U HSIU KUNG CHIH
"Made for the Ch'u Hsiu Kung, the principal palace of the Empress Dowager"

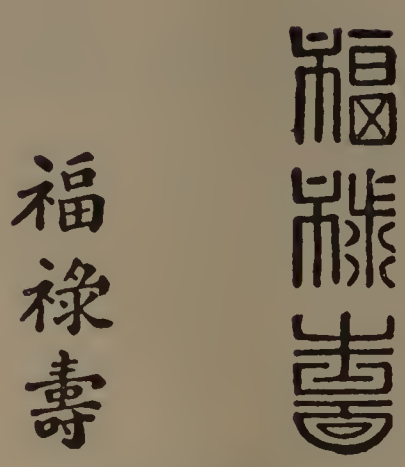
3. — MARKS OF DEDICATION AND GOOD WISHES



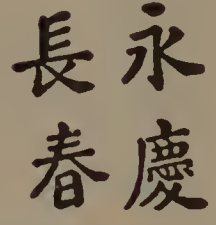
TA CHI
"Great Good-luck"



WAN SHOU WU CHIANG
"A myriad ages never ending"



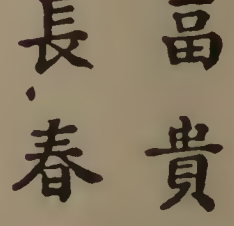
FU LU SHOU
"Happincss, Rank and Longevity"



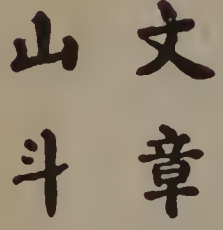
YUNG CH'ING CH'ANG CH'UN
"Ever flourishing, enduring spring!"



CH'ANG MING FU KUEI
"Long Life, Riches and Honor!"



FU KUEI CH'ANG CH'UN
"Riches, Honor and Enduring Spring!"



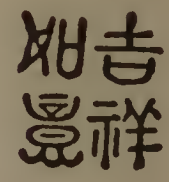
WÊN CHANG SHAN TOU
"Scholarship high as the mountains and the Great Bear!"



CH'ING
"Congratulations"



SHOU
"Longevity"
A curious form, known in Holland as the Spider mark



CHI HSIANG JU I
"Good fortune and fulfilment of wishes"

PLATE CIII

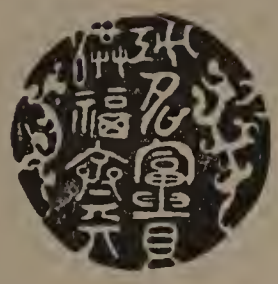
CASE U, NO. 1246

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壽比南山
福如東海

SHOU TI NAN SHAN
FU JU TUNG HAI
"Long-lived as the Southern hills, happy as the Eastern seas"



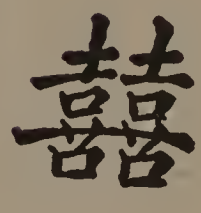
KUNG MING FU KUEI
HUNG FU CH'I T'IEN
"A famous name, riches and honor, abounding happiness reaching to heaven!"



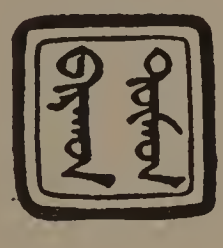
TÊ HUA CH'ANG CH'UN
"Virtue, Culture and Enduring Spring"
WAN LI NIEN TSAO
"Made in the reign of Wan Li"



CHIH
"By Imperial Order"



SHAUNG HSI
"Double, or Wedded joy" Inscribed on bridal presents

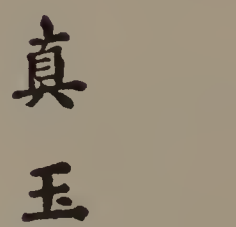


BARAGON TUMED
"For the Princess of the West Wing of the Tumed Mongolian Banners"

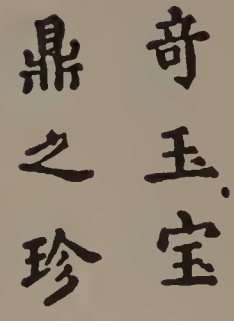
4. — MARKS IN PRAISE OF THE PIECE INSCRIBED

玉 古 文 珍

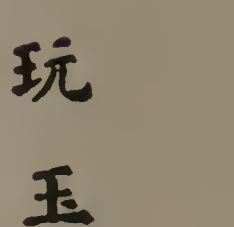
YÜ "Jade" — KU "Ancient" — WÊN "Artistic" — CHÊN "Precious, a Gem"



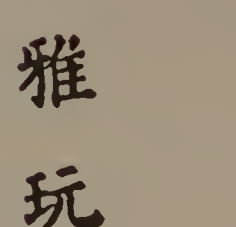
CHEN YÜ
"True Jade"



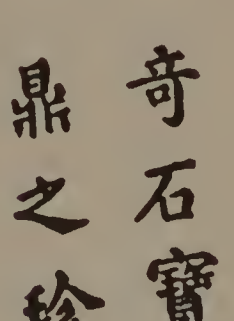
CH'I YÜ PAO TING CHIH CHÊN
"A Gem among precious vessels of rare jade"



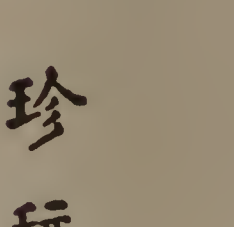
WAN YÜ
"Trinket Jade"



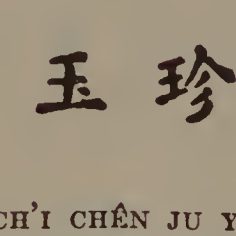
YA WAN
"Artistic Trinket"



CH'I SHIH PAO TING CHIH CHÊN
"A gem among precious vessels of rare stone"



CHÊN WAN
"Precious Trinket"



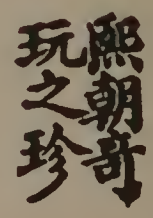
CH'I CHÊN JU YU
"Rare and precious Jade"



TSAI CH'U AN CHIH LO
"I know that they ((*i.e.* fishes) rejoice in the water"



SHAN KAO, SHUI CHANG
"The mountains are high, the rivers long"



HSI CH'AO CHI WAN CHIH CHÊN
"A gem among rare trinkets of a joyful reign"

PLATE CIV

CAST W, NOS. 1265, 1266

Descriptions on page 72



5. — SYMBOLS AND OTHER PICTORIAL MARKS

The Chinese have a special fancy for devices, and use them in conventional groups for the decoration of porcelain as well as, singly, marks. They may be conveniently arranged in five sub-divisions:

(*a.*) Symbols of ancient Chinese lore. The eight trigrams of divination (*pa kua*), and the dualistic *yin-yang* symbol. The eight musical instruments (*pa yin*). The twelve ornaments (*shih-êrh chang*) embroidered on sacrificial robes.

(*b*). Buddhist Symbols. — The eight emblems of happy augury (*pa chi hsaing*). The seven paraphernalia (*ch'i pao*) of a chakravartin, or universal sovereign.

(*c.*) Taoist Symbols. — The eight attributes (*pa an hsuen*) of the immortal genii, *viz.*, the *fan* with which Chung-li Ch'üan revives the souls of the dead; the *sword* of supernatural power wielded by Lü Tung-pin; the magic *pilgrim's-gourd* of Li T'ieh-kuai; the *castanets* of Ts'ao Kuo-ch'iu; the *basket of flowers* carried by Lan Ts'ai-ho; the *bamboo tube and rods* of Chang Kuo; the *flute* of Han Hsiang Tzŭ; the *lotus flower* of Ho Hsien Ku. A multitude of emblems of longevity, the *summum bonum* of the Taoist, such as the deer, tortoise, and stork; the hare, pounding the *elixir vitæ* in the moon; the pine, bamboo, and prunus; the peach as the "fruit of life," and the sacred magic fungus (*Polyporus lucidas*), etc.

(*d.*) The hundred antiques (*po ku*), including the eight precious objects (*pa pao*), and the four fine arts — music, chess, calligraphy, and painting (*ch'in ch'i shu hua*).

(*e.*) Devices intended to be read in "Rebus" fashion (see below). Two sets of eight, which have just been referred to, follow in due order.

PA PAO. — THE EIGHT PRECIOUS THINGS



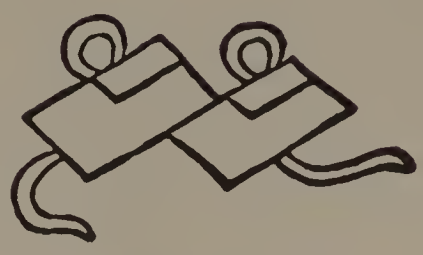
A CHU
A Jewel



CH'IEN
A "Cash"



FANG-SHÊNG
A Lozenge, symbol of victory



SHU
A Pair of Books



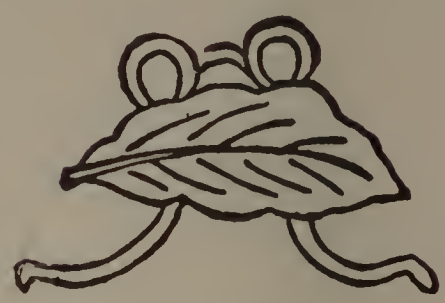
HUA
A Painting



CH'ING
A Hanging Musical Stone of Jade



CHÜEH
A Pair of Rhinoceros-horn Cups



AI-YEH
An Artemisia Leaf

PA CHI-HSIANG. — THE EIGHT BUDDHIST EMBLEMS OF HAPPY AUGURY



LUN
Wheel, enveloped in flames



LO
A Conch-Shell



SAN
State Umbrella



KAI
Canopy



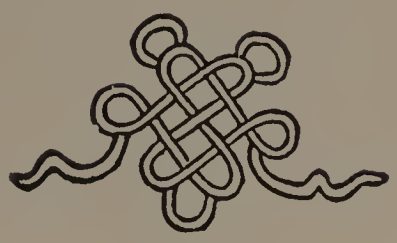
HUA
Lotus Flower



P'ING
Vase



YÜ
A Pair of Fish



CHANG
"Entrails." An Endless Knot



The *Swastika* Symbol inclosed in a lozenge, with fillets



TING
Four-legged Incense Burner



FU
One of the 12 ancient embroidery ornaments.



LIEN HUA
"Lotus Blossom"



CHIAO YEH
A "Palm-leaf" with fillets



LING CHIH
The "Sacred Fungus"



MEI HUA
A Sprig of Prunus within a double ring



T'U
The "Hare" of mythology



FU SHOU SHANG CH'ÜAN
A bat and two peaches. A "rebus" reading "Happiness and longevity both complete!"



PI TING JU I
A brush-pencil, a cake of ink and a jade sceptre. A "rebus" reading "May it be fixed as you wish!"

6. — POTTERS' MARKS

Potters' marks are comparatively rare in China, although very common in Japan. The first of the three which follow is taken from an archaic crackle vase of grayish tone decorated with colored glazes of the Ming period; it is read in inverse fashion from left to right. The next two are marks stamped in the dark brown paste of characteristic *flambé* vases of Kuang-yao pottery, which are sometimes from their archaic aspect mistaken for productions of the Sung dynasty: the marks record the names of two potters, probably brothers, who are said to have lived early in the eighteenth century.

The last potter's mark[1] is taken from an eggshell teacup in the collection, and gives the name and birthplace of the artist, Yü-feng, being the ancient name of the modern city of K'un-shan, Hsien, in the province of Kiang-su. His studio name is inscribed on the accompanying saucer, being Yu Chai, or "Quiet Pavilion" (see above, p. lxii).

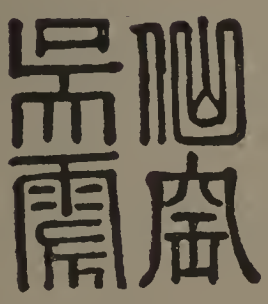
[1] *Cf. Burlington Magazine,* August and September, 1906.

PLATE CV

CASE 2, NO. 1890

Description on page 71





WU CHÊN HSIEN YAO

"Pottery of Wu Chên-hsien"



KO MING HSIANG CHIH

"Made by Ko Ming-hsiang"



KO YUAN HSING CHIH

"Made by Ko Yuan-hsiang"



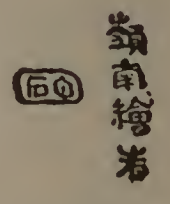
YÜ FÊNG YANG LIN

"Yang Lin of Yü-fêng"

The seals and marks given above are generally inscribed underneath the feet of the pieces. There is another series often attached to inscriptions, forming part of the decoration on the body of the vase, these inscriptions being usually tags of verse on the subject illustrated, or perhaps the signature and date of the artist who has painted the scene. For example, the decorator of the vase (No. 865) of the highest quality painted with transparent enamels of great beauty dates his work: "A fortunate day in the *shang-huan* decade of a summer month in the cyclical year *hsin mao*," which would correspond to A.D. 1711 of our calendar, as it is certainly a production of the K'ang-hsi period. The superb eggshell vases, Nos. 464, 465, which have been correctly referred to the reign of Yung-chêng, are

inscribed with the date, locality, and studio name of the artist, who worked, he tells us, at the Chin Shui T'ing, or "Water-side Arbour," by the Pearl River, in the cyclical year *chi yu*, *i.e.*, A.D. 1729.

The next inscription occurs on the inside of a rose-backed eggshell plate in the collection which has been illustrated in the article of the *Burlington Magazine*, just cited. It reads "A Ling Nan (Canton) painting," with the studio name of the artist attached. This artist's signature is known from other sources, and his date may be gathered from the inscription on a saucer of similar style, etched by Jules Jacquemart, for his brother's *Histoire de la Porcelaine* (Pl. VIII, Fig. 3), which is headed the cyclical year *Chia Ch'ên*, *i.e.*, A.D. 1724, the second year of the reign of the Emperor Yung-chêng.



LING NAN HUI CHÊ
"A Canton Painting"
(Signed) *Tai Shih*
"White Rock
(Studio)"

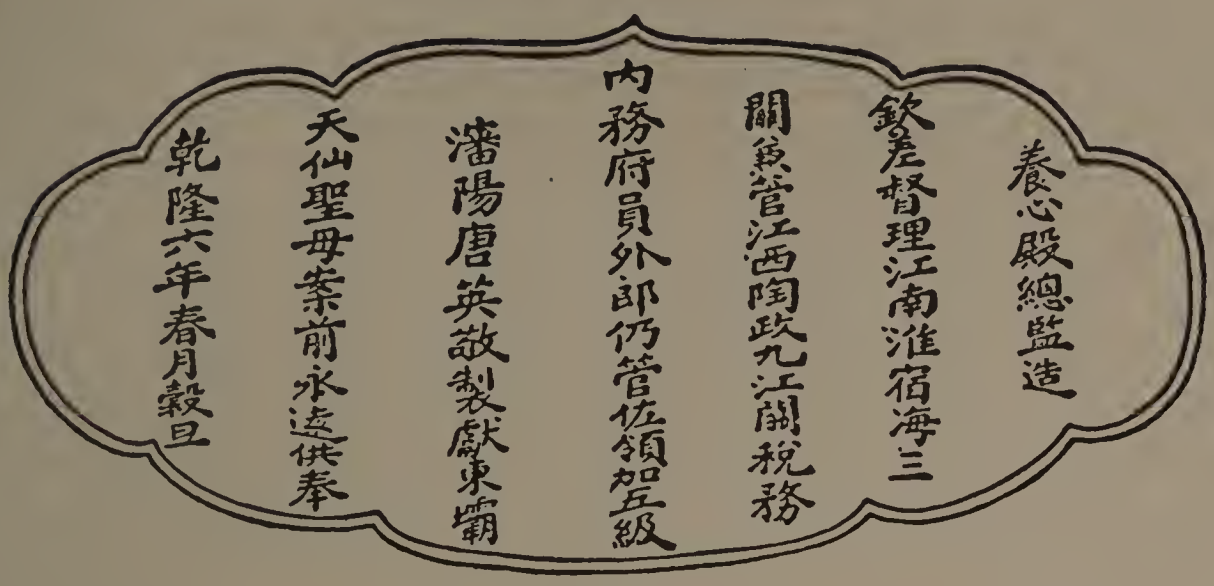
The last inscription for which we have room is also written, within a foliated panel, in the midst of the blue and white decoration. It is remarkable for its length, as well as for its intrinsic interest, and is taken from a pair of portly blue and white pricket candlesticks, two and a third feet high, in my own possession, part of a *wu kung* altar set, which was specially made in 1741 as an *ex voto* offering for a Taoist temple near Peking by T'ang Ying, the celebrated director of the imperial porcelain manufactory at King-tê-chen.

PLATE CVI

CASE X, NOS. 1282, 1283

Descriptions on page 75





"Reverently made by T'ang Ying of Shên-yang, a Junior Secretary of the Imperial Household, and Captain of the Banner, promoted five honorary grades, Chief Superintendent of Works in the palace Yang Hsin Tien, Imperial Commissioner in charge of the three Customs stations of Huai, Su and Hai, in the province of Kiangnan, also Director of the Porcelain Manufactory, and Commissioner of Customs at Kiu Kiang, in the province of Kiangsi; and presented by him to the Temple of the Holy Mother of the God of Heaven at Tungpa, to remain there through time everlasting for offering sacrifices before the altar; on a fortunate day in the spring of the sixth year of the Emperor Ch'ien-lung."

S. W. B.

Ravensholt, Harrow-on-the-Hill,
20 November, 1906.

PLATE CVII

CASE X, NO. 1287

Description on page 75



THE MORGAN COLLECTION OF CHINESE PORCELAINS

PLATE CVIII

CASE X, NOS. 1295, 1296

Descriptions on page 76



CHINESE PORCELAINS

ADDITIONS TO LETTERED CASES

CASE C

TWO BLUE AND WHITE BOWLS, *tazza-shaped.*

Nos. 19, 20. Decorated in Lamaistic style with conventional floral sprays and tasselled strings of beads. In the intervals of the floral decoration an eight-worded formula or spell, of Buddhist origin, is written in debased Sanskrit characters. Bowls of this form, called *pa wan*, "handled bowl," are used for offerings of shew-bread and fruit on the altar. Under the foot is a seal mark of six characters in a horizontal line reading: TA-CH'ING-CH'IEN-LUNG-NIEN-CHIH; made in the reign of CH'IEN-LUNG of the great CH'ING dynasty. (1736–1795.)

Diameter 5 inches.

CASE D

LARGE BEAKER.

No. 7. With decoration of peonies and pheasants amid rocks and flowers. Tessellated pattern about the shoulder, and on the neck a design of asters and other flowers. CH'IEN-LUNG. (1736–1795.)

Height 30 inches.

CASE E

TWO COCKS.

Nos. 18, 19. Crimson crests, white bodies, and brilliant plumage on the wings, neck and tail. Standing on *aubergine* rock. Much copied at Dresden about the middle of the eighteenth century. K'ANG-HSI. (1662–1722.)

Height 13 inches.

TWO GREEN PARROTS.

Nos. 20, 21. Similar to Nos. 6 and 7 in Case H. K'ANG-HSI. (1662–1722.)

Height $8\frac{3}{4}$ *inches.*

CASE F

SMALL BEAKER.

No. 23. With decoration of flowers, leafage and insects above, landscape and figures in the middle, and floral designs below, in *aubergine* on an imperial yellow ground. *Mark,* underneath: Six characters of WAN-LI within a double ring. (1573–1619.)

Height $10\frac{1}{4}$ *inches.*

TWO EGGSHELL VASES *of ovoid form, with narrow neck and swelling lip.*

Nos. 24, 25. Decorated in brilliant enamel colors with Chinese ladies in gay costume, holding flowers or fruit, and children playing—a family scene, with tables carrying vases, scroll-pictures, pots of flowers, in the background, and the usual details of a cultured interior in China.

Height $7\frac{5}{8}$ *inches. Diameter* $4\frac{1}{2}$ *inches.*

TWO SAUCER-SHAPED ROSE-BACKED DISHES.

Nos. 26, 27. Similar to one in the British Museum which is labelled "Chinese Eggshell Porcelain Dish." Quails and rich borders. Presented by the Hon. Robert Meade, C.B., 1890.

Diameter 9 *inches.*

CASE G

TWO PORCELAIN FIGURES.

Nos. 7, 8. Man and woman; made for exportation to Holland; the costume copied from European engravings. K'ANG-HSI. (1662–1722.)

Height 15 *inches.*

PLATE CIX

CASE X, NOS. 1298, 1299

Descriptions on page 77

LA PAZ CITY



STATUETTE OF SHOU-LAO, *the god of longevity.*

No. 9. Blue and white porcelain. WAN-LI. (1573–1619.)

Height 20 *inches.*

STATUETTE OF A PRIEST.

No. 10. His green, flowing robe covered with SHOU and FU characters. K'ANG-HSI. (1662–1722.)

Height 18 *inches.*

TWO PEAR-SHAPED VASES.

Nos. 11, 12. Various objects depicted on a ground of pale transparent green; flowers and leaves on the neck above a band of red. K'ANG-HSI. (1662–1722.)

Height $12\frac{1}{4}$ *inches.*

TWO SAUCER-SHAPED PLATES *with rose-colored* (rouge d'or) *back, decorated inside with brilliant enamels and gilding.*

Nos. 13, 14. The decoration consists of bands of fine diaper of diverse design; green, pink, yellow and turquoise-blue grounds, interrupted by formal flowers, enclosing a foliated medallion. The medallion contains a basket-work vase filled with sprays of peony, magnolia, orchids and other flowers, and a dish of Buddha's-hand citrons. Inscribed: *Ling nan hui che* (a Canton painting) and *Pai Shih* (White Rock Studio).

Diameter $6\frac{1}{4}$ *inches.*

FOUR SAUCER-PLATES *with* rouge d'or *backs.*

Nos. 15 to 18. Decorated inside with a pair of cocks in a garden beside a rockery covered with peonies and other flowers. *Mark,* underneath: A felicitous couplet — *Kung ming fu kuei Hung fu ch'i t'ien* — flanked by a couple of dragons.

Diameter $6\frac{1}{4}$ *inches.*

PAIR OF CUPS AND SAUCERS.

Nos. 19, 20. The cups decorated inside with a band of pink diaper enclosing formal flowers of design indentical with that of No. 6, and a single orchid bloom in the bottom of the cup; outside with delicately diapered grounds interrupted by three circular panels filled with separate sprays of peonies, roses and chrysanthemums. The saucers decorated inside with similar grounds of yellow diaper and green basketwork, studded with pink phœnix rosettes, and enclosing three circular panels filled with sprays of peony and narcissus, rose and lily, chrysanthemum and aster.

Height of cups $1\frac{1}{2}$ *inches.*
Diameter $2\frac{5}{8}$ *inches.*
Diameter of saucers 4 *inches.*

BLACK HAWTHORN VASE *with cap.*

No. 21. Decoration of peonies and leafage upon brilliant black ground. K'ANG-HSI. (1662-1722.)

Height 16 *inches.*

BLACK HAWTHORN VASE.

No. 22. Decoration of peonies, almond blossoms, and various leafage, with pheasant, insects and green rocks upon a brilliant black ground. K'ANG-HSI. (1662-1722.)

Height 15 *inches.*

CASE H

NINE FIGURES: *mythological personages.*

Nos. 31 to 39. K'ANG-HSI. (1662-1722.)

HEXAGONAL VASE *for spills.*

No. 40. Each panel in pentagonal perforations, with circular reserves bearing floral decorations. K'ANG-HSI. (1662-1722.)

Height 6 *inches.*

PLATE CX

CASE Y, NO. 1301

Description on page 77



TWO DOGS FU *with elaborate stands and five-color decorations.*

Nos. 41, 42. K'ANG-HSI. (1662–1722.)

Height 25 *inches.*

TWO CYLINDRICAL VASES *with spreading lips, in ormolu rims and stands of ormolu.*

Nos. 43, 44. Style of Louis XVI, covered with floral scrolls in white on a vermilion ground, with arabesques in borders and palmation on shoulders and bases, in brilliant red, green and blue enamels. K'ANG-HSI. (1662–1722.)

Height 21 *inches.*

TWO DOGS FU.

Nos. 45, 46. K'ANG-HSI. (1662–1722.)

Height 19 *inches.*

VASE *with long tapering neck and decoration in five colors of flowers and various leafage.*

No. 47. Probably made for Persia, and used to sprinkle rose-water. K'ANG-HSI. (1662–1722.)

Height 12 *inches.*

TWO PLUMED PHEASANTS *perched on rock bases, each with one leg raised and claws pressed against the breast.*

Nos. 48, 49. The rocks of variegated green-grey, purple, blue and iron-rust hues; the plumage of the birds done in a rich, dull coral, green, blue, grey and brown, light yellow and purple, with the smaller feathers picked out in gold and black, the beaks also being golden. A favorite motive, but these figures are unusually tall. CH'IEN-LUNG. (1736–1795.)

Height 26 *inches.*

ADDITIONS TO NUMBERED CASES

CASE V (5)

PAIR OF LARGE ROUND DISHES *of the K'ANG-HSI* period.

Nos. 118 A, 118 B. They have powder-blue borders overlaid with gold in rich floral scrolls and panels filled with *po ku* vases and emblems, so as to frame a central picture with a foliated outline shaped like an eight-petalled lotus blossom, which is framed with a floral scroll in white reserve on a coral-red ground. The picture, which is enamelled in brilliant colors, with occasional touches of gold, exhibits a Chinese Emperor and Empress seated in a pavilion on the bank of a lake, with dragon screens in the background. In the foreground court ladies are gathering lotus flowers in boats on the lake, and one is kneeling before the Imperial daïs presenting one of the flowers. *Mark:* A pair of fish suspended by fillets within a large double ring. K'ANG-HSI. (1662–1722.)

Diameter $20\frac{1}{2}$ *inches.*

CASE VI

TWO LARGE CIRCULAR DISHES.

Nos. 151 A, 151 B. Of somewhat similar form and style as the pair hanging in Case V (5), (Nos. 118 A, 118 B), and having the same mark underneath. The central pictures are of the same eight-petalled shape, but not framed in coral-red. The pictures, brilliantly enamelled, in early K'ANG-HSI colors, with gilding, are those of Imperial receptions with the usual state surroundings. In the first the Emperor and Empress are seated in a palace pavilion, with a group of ladies of the court on either side, and children are moving among the high mandarins assembled in audience. The second shows an envoy kneeling before the throne holding up his baton of office, having just presented his credentials, while an attendant holds a seal, or some other object, wrapped in brocade. Note the dragon scroll on the steps in the foreground, and the boldly designed four-clawed feet grasping the flaming jewel of omnipotence on the screen in the background, and the gilded stupa in the palace grounds above. The powder-blue borders of the first are enriched with gold scrolls and archaic lizard-like dragons (*ch'ih lung*). The second has lotus scrolls interrupted by panels of *po ku* emblems. K'ANG-HSI. (1662–1722.)

Diameter $20\frac{1}{2}$ *inches.*

PLATE CXI

CASE Y, NO. 1302

Description on page 77



CASE VII

TALL CLUB-SHAPED VASE.

No. 180 A. Of imposing size, brilliantly decorated in vivid shades of cobalt-blue, with a moving scene representing the progress of a Chinese Emperor, perhaps the luxurious YANG TI of the SUI dynasty (seventh century A.D.), through his dominions. The Emperor is seated in a state junk, surrounded by mandarins and with court ladies playing music, passing through the usual scenes along the river banks. The shoulder of the vase is encircled by a band of diverse brocade pattern, interrupted by panels of *po ku* emblems. The lower half of the cylindrical neck is decorated with bands of brocaded design, separated above by a prominent ring, above which we see, on the upper half, a company of Taoist genii crossing the waves of the Cosmic sea. The company includes TUNG-FANG SO, carrying the branch of peaches on his shoulder which he has stolen from the tree of life, riding on a lotus leaf; LIU HAN, accompanied by his familiar, the three-legged toad; and WÊN-TI, the god of literature, posed on the head of a fish-dragon and wielding a pencil brush. K'ANG-HSI. (1662-1722.)

Height 31½ *inches.*

CASE IX

PLATE.

No. 240 A. Blue and white, with lotus flowers and scrolls. K'ANG-HSI. (1662-1722.)

Diameter 14 *inches.*

CASE XXVII

OVOID VASE *with wide neck.*

No. 734 A. *Sang-de-bœuf.* K'ANG-HSI. (1662-1722.)

Height 17 *inches.*

CASE XXVIII

BOTTLE-SHAPED VASE *with a wide, cylindrical neck.*

No. 763 A. *Sang-de-bœuf.* K'ANG-HSI. (1662-1722.)

Height 17½ *inches.*

OVOID VASE.

No. 763 B. *Sang-de-bœuf* glaze. K'ANG–HSI. (1662–1722.)

Height $17\frac{1}{4}$ *inches.*

CASE XXXII

CLUB–SHAPED VASE.

No. 812 A. Intricate floral and other decorations with white reserves, containing pastoral seenes — a man sowing and a man and ox harrowing. Inseription of verses in each reserve. *Mark:* A double ring. K'ANG–HSI. (1662–1722.)

Height $18\frac{1}{4}$ *inches.*

CASE XL

HANGING GLOBE.

No. 999 A. A beautiful little hanging globe, with pierced open-work sides and small, round eover, delieately enamelled with bright eolors and gilding of the reign of K'ANG–HSI. The deeoration eonsists of sprays of peony flowers, arranged in medallions, spandrels and eneireling bands, with grounds piereed in a hexagonal pattern. The solid borders of this piereed work, and the rims, are overlaid with a fine broeade studded with prunus blossoms shaded alternately red and purple, and the four medallions are elasped at their meeting points with red and gold sceptre-heads of prunus flowers. They are intended to be hung in the eorners of eeiling lamps filled with fragrant jasmine flowers or artifieial perfumes. K'ANG–HSI. (1662–1722.)

CASE XLI

TWO LARGE VASES *with elaborate decoration of phœnixes and flowers in the transparent enamels of the middle CH'IEN–LUNG period.*

Nos. 1013 A, 1013 B. Riehly deeorated borders of diaper and various ornament on the shoulder and cover, the latter surmounted with a peaeh in rose enamel. CH'IEN–LUNG. (1736–1795.)

Height 30 *inches.*

PLATE CXII

CASE Y, NO. 1303

Description on page 78



TWO LARGE FISH-BOWLS (*at either end of the gallery*).

Nos. 1115 A, 1115 B. On one, aquatic plants on a dark *aubergine* ground; on the other, Imperial five-clawed dragons in yellow on a creamy ground. CHIA-CHING. (1522–1566.)

Diameter 40 *inches.*

CASES I TO N

CASE I (i)

CORNET-SHAPED VASE.

No. 1. Turquoise-blue palmations and incised decorations in the paste. CH'IEN-LUNG. (1736–1795.)

Height $8\frac{1}{2}$ *inches.*

BOTTLE.

No. 2. White porcelain invested with a brilliant glaze of mirror-black which on close examination reveals the "ghost" of an elaborate decoration originally applied in gold, but now vanished. K'ANG-HSI. (1662–1722.)

Height $9\frac{3}{4}$ *inches.*

BOTTLE *invested with a fine* aubergine *glaze.*

No. 3. K'ANG-HSI. (1662–1722.)

Height $9\frac{3}{4}$ *inches.*

TWO IMPERIAL YELLOW GALLIPOTS.

Nos. 4, 5. Fine white porcelain invested with pale yellow transparent glaze. K'ANG-HSI. (1662–1722.)

Height $9\frac{1}{2}$ *inches.*

GLOBULAR BOTTLE *with pale turquoise glaze.*

Nos. 6. CH'IEN-LUNG. (1736–1795.)

Height $11\frac{1}{2}$ *inches.*



N0713

CASES I TO N

CASE I (i)

CORNET-SHAPED VASE.

No. 1. Turquoise-blue palmations and incised decorations in the paste. CH'IEN-LUNG. (1736–1795.)

Height $8\frac{1}{2}$ *inches.*

BOTTLE.

No. 2. White porcelain invested with a brilliant glaze of mirror-black which on close examination reveals the "ghost" of an elaborate decoration originally applied in gold, but now vanished. K'ANG-HSI. (1662–1722.)

Height $9\frac{3}{4}$ *inches.*

BOTTLE *invested with a fine* aubergine *glaze.*

No. 3. K'ANG-HSI. (1662–1722.)

Height $9\frac{3}{4}$ *inches.*

TWO IMPERIAL YELLOW GALLIPOTS.

Nos. 4, 5. Fine white porcelain invested with pale yellow transparent glaze. K'ANG-HSI. (1662–1722.)

Height $9\frac{1}{2}$ *inches.*

GLOBULAR BOTTLE *with pale turquoise glaze.*

Nos. 6. CH'IEN-LUNG. (1736–1795.)

Height $11\frac{1}{2}$ *inches.*



GALLIPOT.

No. 7. Fine white porcelain invested with pale celadon glaze, through which is seen a floral decoration in low relief beautifully modelled and drawn. YUNG-CHÊNG. (1723–1735.)

Height 6 *inches.*

GLOBULAR BOTTLE *invested with pale apple-green glaze.*

No. 8. K'ANG-HSI. (1662–1722.)

Height $6\frac{1}{2}$ *inches.*

SMALL BOTTLE *with long neck.*

No. 9. Dense white porcelain, invested with pale celadon glaze. YUNG-CHÊNG. (1723–1735.)

Height $8\frac{3}{4}$ *inches.*

GLOBULAR BOTTLE.

No. 10. Mustard-yellow crackle. YUNG-CHÊNG. (1723–1735.)

Height 6 *inches.*

GLOBULAR BOTTLE.

No. 11. Invested with a glaze of copper-red over which there has been fired a glaze of dark blue, producing a deep purple effect. *Mark*, underneath: TA-MING-HSÜAN-TE-NIEN-CHIH. (1426–1435 — apochryphal.) K'ANG-HSI. (1662–1722.)

Height $7\frac{1}{2}$ *inches.*

GLOBULAR BOTTLE *with a wide neck.*

No. 12. Celadon glaze. K'ANG-HSI. (1662–1722.)

Height $8\frac{1}{2}$ *inches.*

OVOID VASE.

No. 13. Glaze of a pale lavender. *Mark*, underneath: TA-CH'ING-YUNG-CHÊNG-NIEN-CHIH. (1723–1735.)

Height $5\frac{3}{4}$ *inches.*

CASE J

OVOID VASE.

No. 1. Decoration of flowers and leafage, with pheasants in green and *aubergine* on a yellow ground. Green palmations on the neck and foot. A *swastika* on the square underneath. K'ANG-HSI. (1662-1722.)

Height $10\frac{1}{2}$ *inches.*

QUADRILATERAL VASE *with* chi'lin *handles.*

No. 2. Ground of green diaper pattern, with yellow reserves containing water-lizards. K'ANG-HSI. (1662-1722.)

Height 14 *inches.*

CASE K

TWO FEMALE FIGURES *with stands.*

Nos. 1, 2. Polychrome decoration of elaborate flower motive with gold. The stands octagonal, with panels perforated in rectagonal *swastika* pattern. K'ANG-HSI. (1662–1722.)

Height 38 *inches.*

LARGE VASE *of hexagonal and globular section, the latter in panels with alternate dragons and phœnixes disporting among cloud forms above a palmated border.*

No. 3. A typical specimen of the polychrome style of the reign of WAN-LI of the MING dynasty which is known to the Chinese as *Wan-li wu ts'ai*, literally, "five-color WAN-LI." The mark of the period is written in a small horizontal panel under the lip of the vase. WAN-LI. (1573–1619.)

Height 34 *inches.*

PEATIC ASTV
LAST Y. NO. 1905
Transcriber on page 7



QUADRILATERAL VASE *with chimæra handles.*

No. 4. Varied decoration of flowers and leafage alternating with flower vases and other objects of domestic use and adornment upon a pale yellow ground. K'ANG–HSI. (1662–1722.)

Height 20 inches.

WINE VESSEL.

No. 5. Floral decoration with reserves containing two dogs FU contending for a ball. K'ANG–HSI. (1662-1722.)

Height 12½ *inches.*

LARGE VASE.

No. 6. A magnificent KANG–HSI vase of Taoist character, with the figures and other details boldly marked in high relief in the paste, and brilliantly painted with the richest palette of the *famille verte*, in combination with gold, so as to stand out with vivid distinction and force. The principal figure is SHOU–LAO, the god of longevity, mounted on a deer, with a stork flying over his head, and acolytes in attendance. On the opposite side of the vase is HSI WANG MU, the "Queen Mother of the West," riding on a scroll of clouds, with an attendant carrying three peaches, and a deer bringing a branch of the sacred fungus in its mouth. Her consort, TUNG WANG KUNG, the "Sovereign Lord of the East," stands near with a roll of writing in his hand, preceded by his *alter ego*, TUNG–FANG SO, carrying off the stolen fruit of life. Another man in attendance holds up a babe in a dish, a gift for some faithful devotee of the goddess. The *pa hsien*, (eight genii), and many other saintly hermits of the Taoist cult are grouped on the body of the vase, to be recognized by their varied attributes. On the neck we see the *wu lao* (the five old ones), embodied spirits of the five planets, who are examining a scroll unrolled before them with the *yin-yang* symbol of the powers of light and darkness painted on it. K'ANG–HSI. (1662–1722.)

Height 30 *inches.*

TWO LARGE VASES.

Nos. 7, 8. Powder-blue. Cylindrical in form, with tall necks. Rich ground of powder-blue, overlaid with an intricate ornament in gold, enclosing four oblong panels richly decorated in alternate floral and landscape designs. Corresponding reserves below and above. K'ANG–HSI. (1662–1722.)

Height 30 *inches.*

CASE L

GARNITURE OF FIVE PIECES.

Nos. 1. to 5. An oval vase with cover and four small beakers. A common decoration, flowers and leafage upon a ground of green and yellow above a base of palmation in powder-blue. (Burghley House collection.) K'ANG-HSI. (1662–1722.)

Height 11 *and* 12 *inches.*

TEA-POT *modelled in* mei *blossoms.*

No. 6. K'ANG-HSI. (1662–1722.)

Height $4\frac{1}{2}$ *inches.*

TEA-POT.

No. 7. Powder-blue with gold ornament and two niches, one with modelled flowers and fruits, and the other a cock and hen. K'ANG-HSI. (1662–1722.)

Height 5 *inches.*

CASE M

CLAIR-DE-LUNE (yueh pai) *of the K'ANG-HSI period, with the Imperial six-character mark of the reign pencilled underneath in blue.*

No. 1. K'ANG-HSI. (1662–1722.)

Height 7 *inches.*

GLOBULAR VASE *with wide neck and spreading lip; lotus-petals modelled in relief around the body.*

No. 2. Reproduction of ancient *Chün-yao.* YUNG-CHÊNG. (1723–1735.)

Height 7 *inches.*

PLATE CXV

CASE Y, NO. 1307

Description on page 78



CLAIR-DE-LUNE OVOID VASE *with chimæra handles and rudimentary rings modelled in imitation of a HAN bronze and invested with a pale grey-lavender glaze.*

No. 3. CH'IEN-LUNG. (1736–1795.)

Height 14 *inches.*

FOUR CELADON PLATES.

Nos. 4. to 7. Fourteenth or fifteenth century; the largest 22 inches in diameter. Of exccedingly heavy kaolinic ware, with broadly treated floral design modelled in the body, fluted sides, and foliated rim. This is an exceedingly fine specimen of *martabani*, the vessels so celebrated in Persia, and which were famed for their alleged property of disclosing the presence of poison by changing their color. The smaller plates are of the same period. Nearly all the specimens of this character reach us by way of Persia and India.

FLOWER BOWL (*hua p'ên*), *intended for bulbs of flowering narcissus, with mottled glaze of* flambé *character, of SUNG dynasty.*

No. 8. Chün-chou ware (*Chün-yao*). It has underneath the numcral *ssü* (four) stampcd in thc paste under the glaze.

Diameter 9 *inches.*

FLATTENED GLOBULAR BOWL *invested with a mottled glaze of* aubergine *purple flecked with lighter spots.*

No. 9. Reproduction of an ancient *Chün-yao* piece. YUNG-CHÊNG. (1723–1735.)

Diameter $6\frac{1}{2}$ *inches.*

BOWL.

No. 10. *Chün-yao* of the SUNG dynasty with a purple glaze of varied tone and crackle.

Diameter 5 *inches.*

BOWL.

No. 11. *Kuan-yao* of the YUAN or SUNG dynasty. Greenish-purple glaze. Mounted with a bronze collar.

Diameter 6½ *inches.*

PILLOW.

No. 12. Completely covered with intricate decoration of flowers and leaves. K'ANG-HSI. (1662–1722.)

Length 17½ *inches.*

GALLIPOT *invested with a pale lavender glaze.*

No. 13. *Mark*, underneath: Seal character, TA-CH'ING-YUNG-CHÊNG-NIEN-CHIH. (1723–1735.)

Height 14 *inches.*

WRITER'S WATER-POT.

No. 14. Peach-bloom glaze. *Mark*, underneath: TA-CH'ING-K'ANG-HSI-NIEN-CHIH. (1662–1722.)

Diameter 5 *inches.*

SIX AMPHORAS.

Nos. 15. to 20. Peach-bloom. Beautiful examples of all the most esteemed varieties of this much-sought glaze. Attributed to the prefecture of NIEN. *Mark*, underneath: TA-CH'ING-K'ANG-HSI-NIEN-CHIH. (1662–1722.)

Height 6½ *inches.*

OVOID VASE *with tall, wide neck.*

No. 21. Massive porcelain with a band of modelled ornament in the paste of the shoulder; the whole invested with a lavender glaze. *Mark*, underneath: Six-character seal-mark of CH'IEN-LUNG. (1736–1795.)

Height 16 *inches.*

PLATE CXVI

CASE Y, NO. 1308

Description on page 79



BOTTLE-SHAPED VASE *with wide, flaring neck.*

No. 22. Glaze of pale lavender. *Mark*, underneath: Six-character seal-mark of CH'IEN-LUNG. (1736–1795.)

Height 15 *inches.*

LARGE VASE *invested with a brilliant glaze of turquoise crackle.*

No. 23. CH'IEN-LUNG. (1736–1795.)

Height 17 *inches.*

PEAR-SHAPED BOTTLE.

No. 24. White porcelain with striated crackle and elaborate decoration of flowers, leafage and butterflies beautifully drawn in the paste. YUNG-CHÊNG. (1723–1735.)

Height 13 *inches.*

BEAKER.

No. 25. White porcelain. K'ANG-HSI. (1662–1722.)

Height 18 *inches.*

VASE.

No. 26. Pure white porcelain, entirely covered with an elaborately drawn decoration of flowers and leafage, intricately drawn and modelled in the paste, the whole covered with a fine light celadon glaze. K'ANG-HSI (1662–1722).

Height $17\frac{1}{2}$ *inches.*

TALL BOTTLE.

No. 27. Imperial yellow glaze. K'ANG-HSI. (1662–1722.)

Height $15\frac{1}{2}$ *inches.*

VASE *invested with a glaze of mazarine-blue.*

No. 28. K'ANG-HSI. (1662–1722.)

Height 17 *inches.*

GALLIPOT *invested with a glaze of pistache-green.*

No. 29. *Mark*, underneath: Seal-character, TA-CH'ING-CH'IEN-LUNG-NIEN-CHIH. (1736–1795.)

Height 13 *inches.*

CASE N

PAIR OF LARGE ELEPHANTS *of the CH'IEN-LUNG period carrying vases on their backs*—Hsiang t'o pas p'ing (*Elephants carrying precious vases*).

Nos. 1, 2. The decoration is of Taoist character, the saddle-cloths being painted with branches of peaches and bats, emblems of longevity and happiness. The caparison and harness are inlaid with colored enamels as if mounted with jewels and tassels, and they are generally finished in the most ornate style of the time. The vases, which are comparatively small in size, are filled with berried plants resembling the iris, the leaves of which are carved in nephrite and the berries in red coral. The tusks of the elephants are carved in real ivory and glued in sockets left for the purpose. CH'IEN-LUNG. (1736–1795.)

Height 20 *inches.*

SMALL ELEPHANT *of the same period, and possibly identical workmanship.*

No. 3. CHI'EN-LUNG. (1736–1795.)

Height 8 *inches.*

JAR (*kuan*) *of old crackled celadon* (Lung-ch'üan-yao) *invested with a deep rich glaze of dark "onion-green" (grass-green) tone.*

No. 4. Round the shoulder a floral scroll is lightly tooled in the paste under the glaze. The interior of the vase and the foot are also coated with celadon glaze of green shade. A SUNG dynasty piece. The cover, which has been lost, is replaced by a metal one of Japanese workmanship.

Height $9\frac{1}{2}$ *inches.*

PLATE CXVII

CASE Y, NO. 1310

Description on page 79



BEAKER-SHAPED VASE *of four-lobed section.*

No. 5. Covered with a thick crackled glaze of bluish-celadon tone, overspread in places with bright red blotches, and mottled with an occasional spot of yellow color. A reproduction of a *Kuan-yao* piece of the SUNG dynasty.

Height 8 *inches.*

MOTTLED FAIENCE INCENSE BURNER (*hsiang-lu*) *mounted on six legs with a pedestal modelled as part of the piece.*

No. 6. The body, of rounded form, is moulded with three ram's heads in relief, alternating with three triangular studs. Three rams (*san yang k'ai tai*) are symbols of the revivifying power of spring. A primitive specimen of the Chün-chou kilns (*Chün yao*), dating back to the YUAN, if not to the SUNG, dynasty.

Height $6\frac{1}{2}$ *inches.*

WHITE BOWL *with wide spreading sides, decorated with floral scrolls lightly worked in the paste under the glaze.*

No. 7. A specimen of SUNG dynasty *Ting-yao.* The Ting-chou kilns, it is well known, furnished the original models after which, according to tradition, the early MING eggshell bowls of the reign of YUNG-LO were fashioned.

Diameter 8 *inches.*

BOWL *smaller than the last, of SUNG dynasty* Ting-yao, *mounted with a copper collar around the rim.*

No. 8. The decoration, which is moulded in relief in the paste under the glaze in the interior of the bowl, consists of formal panels of flowers, and a border of rectangular fret running round the rim.

Diameter 6 *inches.*

ANCIENT MOTTLED CHÜN-YAO VASE, *with bulbous mouth.*

No. 9. Of the SUNG dynasty; having as a "mark" the numeral *san* (three) incised in the paste underneath the foot.

Height 7 *inches.*

CRACKLED CELADON ROUND-SHOULDERED VASE (*mei-p'ing*) *of* Lung-ch'üan yao, *perhaps dating from the SUNG dynasty.*

No. 10. The decoration consists of designs worked in the paste under the glaze, which is of grass-green tone.

Height 8 *inches.*

PEAR-SHAPED VASE.

No. 11. Of SUNG dynasty *Kuan-yao.*

Height 6 *inches.*

QUADRANGULAR VASE *of the YUAN dynasty.*

No. 12. Mounted on a circular base, with three scrolled feet. It is moulded with the eight trigrams (*pa kua*), in relief, and with elephants' heads as handles.

Height 8 *inches.*

GLOBULAR WATER VESSEL *of flattened form.*

No. 13. Having the circularly rimmed mouth, as it were, depressed, covered with a soft grey-blue (*yueh pai*) glaze of *clair-de-lune* tone. It has the six-character Imperial mark of the reign of K'ANG-HSI pencilled underneath in cobalt-blue. (1662–1722.)

Diameter 4 *inches.*

CH'IEN-LUNG WATER VESSEL *of globular shape, invested with a monochrome glaze of pale greenish tint.*

No. 14. The "mark" is an Imperial seal of the reign, pencilled underneath in blue. The foot-rim is coated iron-grey, suggestive of the old iron-boned Ju-chou ware (*T'ieh-ku ju yao*), of the SUNG dynasty, the paste of which was of this particular color.

Diameter 5 *inches.*

PLATE CXVIII

CASE Y, NO. 1311

Description on page 79



SEATED FIGURE OF MAITREYA BUDDHA (MI–LO FO), *carrying a fly-whisk.*

No. 15. Ivory white. *Chien-tz-ŭ* of the MING dynasty, during which the Fuchien kilns were celebrated for their Buddhist images.

Height 6 *inches.*

CUP.

No. 16. "Hare's fur" (*t'u hao*), or "grey partridge" (*perdrix cinerea*) invested with a dark brown glaze ending below in unctuous drops, flecked and lined with greyish-blue. A characteristic specimen of *Chien-yao* (Fuchien ware) of the SUNG dynasty, with a copper collar mounted round the rim.

Diameter $4\frac{1}{2}$ *inches.*

TRIPOD INCENSE–BURNER (*hsiang-lu*) *of the* MING *dynasty.*

No. 17. Ivory-white Fuchien porcelain (*Chien-tz-ŭ*), modelled after an ancient bronze design. A band of beautifully modelled ornament about the middle.

Height 10 *inches.*

SHALLOW BOWL (*wan*).

No. 18. Greenish-yellow crackled glaze of the SUNG dynasty, leaving a bare ring in the bottom within. A specimen of ancient *Mi-sê* or yellow millet-colored crackle from the Kiangsi potteries. Formerly the possession of his Excellency Chang Yinhuan.

Diameter 6 *inches.*

TWO FIGURES.

Nos. 19, 20. Children pick-a-back. K'ANG–HSI. (1662–1722.)

Height 10 *inches.*

End of Part I, Volume II

PLATE CXIX

CASE Y, NOS. 1312, 1313

Descriptions on page 79



CATALOGUE OF
THE MORGAN COLLECTION OF
CHINESE PORCELAINS

VOLUME TWO

PART II

PLATE CXX

CASE V NO. 1814

Description on page 87



PART II

NOTES

THE red glazes are divided into two classes, the true *sang-de-bœufs*, or Lang yao, and the *flambés*. The former are the older, dating from the period in which Lang-T'ing-tso, viceroy of the provinces of Kiangsi and Kiangnan, was prefect of King-tê-chên. The latter are the results of efforts to imitate the work of Lang, the greatest chemist of the furnace that China produced. His incumbency at King-tê-chên began in 1662, and lasted until the appointment of his successor, Ts'ang-Ying-hsüan, Secretary of the Metropolitan Board Works, in 1683, and marked the apogee of Oriental keramic art. To him were due the supreme monochromes in red, the so-called "black hawthorns" and the related specimens in which the black ground is omitted or is replaced by yellow or green, and a few monochrome examples in yellow and blue. Of the last-named color the large bottle with the wide neck, No. 1361, Case Y, (plate CXLVI) is a rare and possibly unique example.

The group is not very extensive, but it comprises all the great features of Chinese porcelain. Monochromes of great beauty and delicacy were produced

by Lang's pupil and successor, who evolved the so-called peach-bloom glaze, the delicate celadon of his time, the *clair-de-lune*, the ashes of roses, the lavender and other capriciously named glazes which distinguish the latter years of the reign of K'ang–hsi and the ensuing period. Lang's knowledge died with him. The *sang-de-bœuf* has never been reproduced. It has been imitated by a long line of successors down to the present day, but there is no example of *sang-de-bœuf* but Lang's which possesses a perfect foot. In the Lang vases the glaze seems to have been subject to a certain control which permitted it to flow to the margin of the foot and no further. At that point it rolls over and ends in a more or less evenly trimmed ripple which keeps aloof from the floor of the seggar or chamber in which the piece is fired. In all the other reds the foot is artificially produced by grinding and trimming, the glaze having gone too far and having mingled with the quartz or other refractory material on the floor of the chamber, or else not having gone far enough or having spread unevenly and so produced a more or less deformed piece. In some of the Lang pieces it did so, too, and indeed the control of the kiln appears to have been a matter of the most delicate precision and marked by many failures, partial or total, as so many pieces testify. Of the *flambé* pieces many are not to be distinguished in color or general quality from the real Lang yao until the foot is turned up for examination. Then the disparity is only too apparent, and

finds its accurate reflection in the value which the market ascribes to the piece. It is interesting to note that Lang yao has never been cheap. Great as are the prices it now commands it has for two hundred years been valued in China in relatively the same degree. All of Lang's productions — the black hawthorns, the yellow hawthorns, and all the rest — have always been sought with like avidity, and those which remain in China are the most prized of family possessions. Porcelain of this description comes rarely into the hands of the dealers in Shanghai, Tientsin, or Pekin, and then only under very unusual conditions.

It is this which has served to stimulate the making of imitations during over two centuries, but it is admitted that however brilliant the results have been, there has been no complete success, and the Lang porcelains retain a supremacy which has not been effectively challenged.

The red flask, No. 1362, Case Y (frontispiece), is a piece by Lang which was part of the inheritance of the late unhappy Emperor Kuang-Hsü, from whose pavilion in the Forbidden City it was taken in 1907. It is believed to be the finest example of *sang-de-bœuf* that there is, perfect as to its foot, graceful and symmetrical in shape, and in the richness and brilliancy of its glaze surpassing all its rivals. The blue piece, No. 1361 (plate CXLVI), is the only one of its character known which can be confidently assigned to the Lang furnace. It is a piece of singular distinction and unique

quality, rejecting comparison with all other examples of the color in the entire category of Chinese porcelain, and isolating itself in a way that is not susceptible of ready definition.

Lang was a great potter, a supreme master of the kiln. It is surprising that in an art so largely a matter of technical expression, an art so contagious, as it were, so little should have been imparted to his contemporaries or to his immediate followers.

The porcelains of Lang are the greatest examples of the art and they were all produced between 1662 and 1683 in the years when he presided over the Imperial factories at King-tê-chên. They are designated by no signatures, nor otherwise, but by the seal of their own distinction. None like them was produced before him and none equal to them has been produced since nor is it likely that any will be produced hereafter.

The robust and masterful style of Lang gave way to the graceful, delicate and refined characteristics of his immediate successors. To them must be credited the production of the beautiful peach-bloom glaze and the entire range of monochromes which so greatly distinguished the wonderful period of K'ang-hsi. The shapes changed; western models supplied by the missionaries and by other foreigners became the fashion and a general effeminacy and super-refinement in color, design and ornament became manifest. Smaller sizes prevailed, and the paste, while wrought more highly,

lost its individual character and became a matter of a mechanical formula.

There is nothing more singular or mysterious in the history of the art than the transition from Lang to his successors. How it was effected may never be known, but its cause will perhaps be best sought in the commercial conditions which supervened. One may understand that an art which was national, an art of which the practice was an almost sacred cult and of which the uses were restricted to royalty and to the environment of royalty, an art which however prolific was circumscribed by the narrowest of traditions, should be materially affected by subjection to the influence of trade. Potters who worked not for wages but to win the approbation of rulers and the praise of the cultivated, whose vocation was hereditary and in itself a distinction, would naturally be most sensitive to such a change. The history of Sèvres, of Dresden and of every other centre where the potter at any period had his pretensions to be considered as an artist points clearly to a parallel condition but does not afford an instance so striking and so inscrutable as the effacement of the keramic supremacy of Lang.

The porcelains of this early period of K'ang-hsi are quite apart. It is impossible to confound them with the later products. There may be hesitation as to whether a Yung-chêng piece might not have been made within the older reign, but never that it was not made in the early part of that reign. There can be

no mistaking the porcelain of Ch'ien-lung for that of K'ang-hsi. Even the best imitations of the K'ang–hsi period, for which the reign of Ch'ien-lung was distinguished, declare their decadence at a glance.

The relatively short reign of Yung-chêng does not seem to have originated anything unless it may have been in respect of the work of a single decorator and his school. For the most part it was given over to imitation of the work of the preceding reign and of the porcelains of the older dynasties. The Emperor seems to have encouraged the reproduction of the glazes and shapes of the Sungs, the Yuans and the Mings, very much as his successor did the imitation in porcelain of antique bronzes. Copying the early bronzes in porcelain, and also in jade, was an occupation which the Emperor Ch'ien-lung mightily encouraged. There was no example of the bronzes of the earliest dynasties in the vast collection belonging to the Throne which he did not cause to be reproduced in porcelain, setting the greatest store upon the fidelity of the copy, especially in the degree in which it counterfeited the quality of the metal. The most elaborated work of the artificers in jade, whose work was so notable a feature of this reign, was devoted to reproducing the shapes of the same bronzes. The ancient bronzes have always been a profound and a preferred inspiration in the art of China and all the more distinctive shapes of Chinese porcelain are always preferable to originals of bronze. *The Li-tai-ming-tzú'-t'u-p'u,* or Illustrated Description

of Celebrated Porcelain of Different Dynasties,[1] by a Chinese connoisseur and collector who lived in the sixteenth century and who signed himself Hsiang Yuan-p'ien, contained over eighty colored drawings of porcelains, a majority of which were reproductions of bronzes.

This work has been reproduced and published by the late Stephen W. Bushell, whose researches in the Chinese literature of keramics have been invaluable, and to whom all modern knowledge of the subject is mainly due.

W. M. L.

August, 1909.

[1] Chinese Porcelain. Sixteenth Century Colored Illustrations with Chinese MS. text by Hsiang Yuan-p'ien. Translated and Annotated by Stephen W. Bushell, C. M. G., M. D., etc. Eighty-three colored plates. Clarendon Press, Oxford.

PLATE CXXI

CASE Y, NO. 1315

Description on page 80



SUPPLEMENTARY NOTES

SUPPLEMENTARY NOTES

WITH the foregoing notes Mr. Laffan began the preparation of this second volume of the catalogue, to include acquisitions to the collection during the years following the issue of volume one — a work interrupted by his untimely death. Those who have continued the cataloguing were through long association familiar in some measure with his ideas, and in carrying on the work the aim has been to hold to the simplicity and moderation which characterized his descriptions in the first volume. Mr. Laffan had seen and appreciatively studied many of the porcelains comprehended in this part of the present volume, and a number of those illustrated in this book he had selected for reproduction. Others among the notable examples came into the collection too late to receive attention in his introductory paragraphs.

Though the earlier ascription of the origin of porcelain to the period of the Han dynasty has now long been acknowledged to be erroneous, the introduction of glaze in the fictile art of China is known to go back at least to the Han days, when, as Dr. Bushell has pointed out, green-glazed pottery came into usage. An interesting product of this time, thus glazed, may be found in the tall vase, No. 1117, in Case O, (plate LXXIX).

Of a period during the Ming ascendancy, the reign

of Hung-Chih, which in porcelain produced some highly-prized colored glazes, notably a light yellow, little comparatively is to be found in Chinese writings. Case O contains a singular pottery statuette of that short reign, a seated figure of Kuan-yin, beautifully modelled and painted, No. 1119, the only piece known exhibiting a statement of the day of its manufacture, the Chinese New Year day of 1498. Among its early Ming neighbors the fourteenth century reticulated double vase, No. 1118, finds itself after a long separation restored to its own stone pedestal which came to light in China some years after the vase had arrived in this country.

Distinguished as the Chinese artists whose works appear in the Celestial keramics have been in the delineation of fishes, it is doubtful if there be in an Occidental collection an assemblage of porcelains embellished in diversified fish motives such as the group of more than twenty here segregated (in Case P). In a happy period of the keramic art in China it was a custom to represent brilliant red fishes as swimming on waves etched in the paste, but etched waves would be at best a dubious auxiliary in conveying to the eye a sense of the lithe bodies, posturing at ease as in their element, of the fish which course about the plain ovoid body of the exquisite white vase No. 1149; while in the very tall vase, No. 1137, and the two large bowls, Nos. 1138, 1139, it may be seen that an humble piscatory theme detracts not at all from dignity, nor from the brilliance and affluence of decoration.

Some extraordinary vases from Mukden occupy Case R; and in Case S the five- and seven-color decorated porcelains of K'ang-hsi are commanded by a vase with whose peer we are not acquainted, in the distinction of the deep and luminous emerald-hued foliage overspreading its graceful shoulders, No. 1200. The black and green hawthorns form a case, T, where design and texture may be most easily studied. The various pictures, all the special themes, employed in the decoration of the black enamel vases are there to be seen; and the green vases here have particular distinction in the life of the color and the perfection of the drawing of flowers, foliage and birds.

In Case X the Yung-chêng and Ch'ien-lung examples of the *mille fleurs* motive, the vases in Sèvres-blue and the beautiful pearl-grey cylindrical vases with swelling centres bear every indication of Imperial possession. The "thousand flowers" decoration has been much imitated, but these specimens retain their supremacy in this complicated floral design. In the lanterns and bowls in this motive are some of the most exquisitely accomplished things in color and design that have been done. Such particularly splendid examples, it was, which inspired those fabrics that were produced later, under Chia-ch'ing and Tao-kuang, in which the decadence is manifest. The celadons in this case seem to suggest a "pre-Raphaelite" touch, so minute is the pencilling of the medallions.

Case Y, in its exhibit of remarkable monochromes,

is one which could not be seen in any other public museum, we think, than that to which this collection is loaned. With its neighbor of the new installation, Case Z, it supplements the colors in Cases I (i) and M, and enables in this collection alone the study of the chromatic range of single-color glazes in Chinese porcelain.

Another case of uncommon attraction is given over wholly to Ming celadons, Case AA. The gradations of color in this much esteemed glaze have full representation here. In the dishes, particularly, this is shown. The Yuan piece has a wax-like surface which will attract the student. Turning to the cases containing the blue and whites, the tall club-shaped vases and the great triple-gourd vase have exceptional charm because of the beautiful white surfaces and the perfect condition in which the porcelains have come from the kiln, their definite coloring and clear pencilling.

In the last case of the new series, EE, where there is a coral beaker decorated in blue which will attract attention, there is a green bottle of Wan-li that has a distinct charm and almost duplicates the similar vase illustrated in volume one, differing only in size and slightly in the tone of the green glaze. The same case contains a handsome yellow bowl, and also a mottled peach-color bowl of companion size which attractive as is its color, does not show the fine gradations distinguishing those productions in the prime of the K'ang-hsi days; it was made later and by other men, in the latter part of that reign.

The collection is fortunate in the four huge Ming fish-bowls, occupying the four corners of the gallery, from the Imperial gardens, all of them obtained from Pekin within the last twenty years.

When this catalogue was under discussion after the death of Mr. Laffan, who was my friend of thirty years' standing, I took up the work with great willingness, particularly as the owner of the collection thought that I might complete the description of pieces which in many instances I had known long and well. I had had many conversations over various of these examples with Mr. Laffan, in the course of years, and in these descriptions I have endeavored to hold to what I knew, from such exchange of opinions, to be his ideas. In this work I have been greatly aided by Mr. Dana Hubbard Carroll and Mr. Clarence J. Dearden, the first a warm friend of Mr. Laffan, the second his acquaintance and admirer. As the work progressed our eagerness and enthusiasm increased with the pleasure we had in describing the exquisite pieces added to the former collection.

THOMAS B. CLARKE.

May, 1911.

PLATE CXXII

CASE Y, NO. 1316

Description on page 69



THE MORGAN COLLECTION OF CHINESE PORCELAINS

PLATE CXXIII

CASE Y, NOS. 1317 TO 1325

Descriptions on page 80









CHINESE PORCELAINS

SECTION B

TALL OVOID VASE *in peacock-blue, with short neck.*

No. 1116. Beneath the glaze, wave-forms and foam, clouds, pearls and a five-clawed dragon, etched in the paste in black lines. One of the tallest and most perfect specimens of its class. CH'IEN-LUNG. (1736–1795.)

(*Plate LXXVIII.*) *Height* 27½ *inches.*

This vase has been added to Case XLIV, Section B, since Volume I of the catalogue was completed.

CASE O

UNIQUE VASE OF HAN POTTERY.

No. 1117. Over a pale green mottled surface, medallions modelled in relief of grotesque figures, animal and owl heads, the surface bearing a metallic lustre in hues of gold and bronze. In the history of this early Chinese pottery recently published by Dr. Laufer, this vase is specially illustrated. HAN. (B.C. 206–220 A.D.)

(*Plate LXXIX.*) *Height* 21 *inches.*

RETICULATED DOUBLE VASE, *with cover, supported by a stone stand.*

No. 1118. On the cover a seated figure of SHOU-LAO, the Chinese god of longevity, with bands of symbols, and tassels and rosettes in relief. A series of ten figures in bold relief surrounds the body of the vase; on one side, a figure looking from a temple doorway; on the opposite side three figures on horseback; around the shoulder a scroll band with carved lion heads pendant. The interiors of the neck and cover are lined with a beautiful light turquoise-blue. The whole decoration is in various coloring, with lapis-blue and turquoise predominating. The stand has a lotus-leaf border modelled in the paste. Early MING. (1368–1643.)

(*Plate LXXX.*) *Height* 25 *inches.*

FIGURE OF KUAN-YIN, *the Chinese goddess of mercy.*

No. 1119. On a rock base of purple-blue the deity is seated, wearing her tiara and an elaborate chain of sacred beads and jewels; draped about her shoulders is a turquoise-blue mantle, slightly crackled. Above a skirt of Imperial yellow is an *aubergine* girdle. Across the back of the mantle under the glaze is an inscription recording that the statuette was made on the first day of the first moon (New Year), in the tenth year of the Emperor HUNG-CHIH (1498). This is the only piece known giving the day of its manufacture. HUNG-CHIH. (1488–1505.)

Height 13¼ *inches.*

OVIFORM JAR *with cover.*

No. 1120. On a dark, purple-blue body the eight Immortals, and diffuse ornamentation in relief in turquoise; about the shoulder the eight Buddhistic emblems of happy augury. Early MING. (1368–1643.)

Height 19 *inches.*

JAR *with trumpet neck.*

No. 1121. On a body of light, mottled *aubergine*, a relief ornamentation in turquoise and ivory-white, with two poisonous reptiles in bold relief and a further decoration of flowers and leaves. HSÜAN-TE. (1426–1435.)

(*Plate LXXXI.*) *Height* 16½ *inches.*

QUADRILATERAL BEAKER *glazed in deep* aubergine, *with handles in turquoise crackle.*

No. 1122. Its plentiful decoration reveals palm-leaves, hawthorn flowers, Chinese characters, trees, rocks, etc., modelled in relief and glazed in turquoise and ivory-white, minutely crackled. HSÜAN-TE. (1426–1435.)

Height 12 *inches.*

BOTTLE.

No. 1123. Turquoise-blue, with three-clawed dragons encircling the neck and body. HSÜAN-TE. (1426–1435.)

(*Plate LXXXII.*) *Height* 16½ *inches.*

QUADRILATERAL BEAKER *with an even glaze of egg-plant hue.*

No. 1124. One on side the ascending dragon of springtime, in pale turquoise and yellow; on the opposite side the dragon repeated descending, as in winter, but with his tail curling higher on the neck of the beaker than the opposite head of the mounting dragon. MING. (1368–1643.)

Height $7\frac{1}{2}$ *inches.*

SMALL BOTTLE-FORM VASE *with bulbous lip.*

No. 1125. In a heavy glaze of rich seal-brown hue. About the shoulder and neck a sprawling archaic lizard, in turquoise, the turquoise appearing again in a ring at the rim and at the foot. Early MING. (1368–1643.)

Height $7\frac{1}{2}$ *inches.*

HEXAGONAL VASE.

No. 1126. In a rich, deep *aubergine* glaze with an ornamentation of five lizards in relief in white, yellow, turquoise, cobalt-blue and dull red; turquoise base. A piece of porcelain of that period employing so many colors in the glaze is an exceptional one. HSÜAN-TE. (1426–1435.)

Height $8\frac{1}{2}$ *inches.*

RETICULATED GALLIPOT.

No. 1127. In light blue, *aubergine*, yellow and deep violet. Early MING. (1368–1643.)

Height $11\frac{1}{4}$ *inches.*

INVERTED PEAR-SHAPED VASE *with short neck and spreading base.*

No. 1128. Figures, foliage, cloud and wave forms in turquoise, yellow and *aubergine* on a pierced background; around the shoulder a pierced floral band. Early MING. (1368–1643.)

(*Plate LXXXIII.*) *Height* 12 *inches.*

TABLE SCREEN *of stone-weight porcelain.*

No. 1129. Glazed in a mottled turquoise-blue and sustaining SHOU-LAO, the god of longevity, mounted on a stag, and the eight Immortals, all moulded in full relief and borne upon boldly-modelled, conventionalized cloud-forms, the figures partly covered by the body-glaze and in parts revealing the biscuit. Relief modellings of a stork, flowers, and other symbols also bear the turquoise glaze, with traces of *aubergine* tints. Framed in teakwood. The panel is of the fifteenth century; the frame is of comparatively recent manufacture. HSÜAN-TE. (1426–1435.)

Height $9\frac{1}{2}$ *inches.*
Width 10 *inches.*

LARGE OVIFORM JAR.

No. 1130. With a pale turquoise glaze, embellished in *aubergine* and cream white. It bears a profuse decoration of prunus flowers, and has at the base, over a band of Greek fret, a print border, and at the neck a ring of sceptre-heads. HSÜAN-TE. (1426–1435.)

(*Plate LXXXIV.*) *Height* $15\frac{1}{2}$ *inches.*

TWO LARGE OVIFORM JARS, *companions to the preceding.*

Nos. 1131, 1132. Of similar treatment, but having a light *aubergine* ground with the prunus flowers in turquoise. HSÜAN-TE. (1426–1435.)

(*Plate LXXXV.*) *Height* $15\frac{1}{2}$ *inches.*

SEATED FEMALE FIGURE.

No. 1133. A Buddhist divinity in robes of a deep purple-blue and undergarment of turquoise, on a stone pedestal similarly treated. MING. (1368–1643.)

Height $18\frac{1}{2}$ *inches.*

SEATED FIGURE OF A BUDDHIST DIVINITY, *with headdress.*

No. 1134. On its own stone pedestal. The colors employed, as in the preceding piece, are purple-blue and turquoise. Each of these figures is seated on the emblematic lotus flower. MING. (1368–1643.)

Height $18\frac{1}{2}$ *inches.*

PLATE CXXIV

CASE Y, NOS. 1326, 1327

D scriptions on page 80



MALE FIGURE.

No. 1135. A Buddhist divinity in dark purple-blue robes, seated with hands clasped in the attitude of meditation, on a lotus flower. The headdress differs from others in being knotted, with ends falling over the shoulders. Early MING. (1368–1643.)

(Plate LXXXVI.) *Height* 19½ *inches.*

ROCK SHRINE.

No. 1136. Against a central column a seated figure at one side; at the other side, two figures, standing; the whole in deep blue and turquoise, on an architectural stone pedestal adorned with FU heads in relief. Early MING. (1368–1643.)

(Plate LXXXVII.) *Height* 16¼ *inches.*

CASE P

TALL VASE.

No. 1137. Affluently decorated in a motive involving swimming fish, huge lotus flowers and a variety of water plants and grasses in sundry colors, the neck bearing four Oriental inscriptions in blue. In addition to swimming carp, other species of fish appear, with long, projecting snouts and fan-shaped tails, and crabs and crawfish are noted creeping among the odd grasses and other vegetable marine life. At the base is a wide border of conventional lotus flowers, which, with the band of characters on the neck, frames the picture of this notable assemblage of fishes and marine plants. *Mark*, underneath: TA–MING–CHIA–CHING–NIEN–CHIH. (Made in the reign of CHIA–CHING of the great MING dynasty.) CHIA–CHING. (1522–1566.)

(Plate LXXXVIII.) *Height* 29 *inches.*

TWO LARGE GLOBULAR FISH BOWLS.

Nos. 1138, 1139. Employed in their brilliant and ornate decoration are five colors. The swimming fish depicted in various attitudes are the carp of Oriental waters, and the plant-life indicated below them includes growing grasses, while ferns of a feathery character abound in the drawings. Blossoms like pearls, petals and clover leaves float above as on the surface of the water. On one vase the shoulder border is accomplished in madder and yellow, while in the other the similar border is done with blue predominating. Each bowl has a brilliant leaf border at the base in two shades of blue, the leaves being heavily outlined in the deep-toned Mussulman-blue. *Mark:* TA–MING–CHIA–CHING–NIEN–CHIH, on the base of each vase. CHIA–CHING. (1522–1566.)

Height 14 *inches.*

UNIQUE ROUGE BOX.

No. 1140. With a fish design on cover and body in which red carp are portrayed swimming among aquatic plants pictured in green and blue. On the base the six characters of CHIA-CHING are so drawn as to form a circle, a very unusual method of marking for any Chinese era. CHIA-CHING. (1522-1566.)

Diameter 5 inches.

FLAT DECORATED MEDALLION.

No. 1141. Six varieties of fish are revealed swimming, with single flowers and blossoms and grasses dispersed about the surface, the whole bordered in brown and green. CHIA CH'ING. (1796-1820.)

Diameter $10\frac{3}{4}$ *inches.*

TALL POWDER-BLUE JAR.

No. 1142. Oviform, with swimming carp and a lavish ornamentation in gilt of other fishes, plants and blossoms, covering the surface. K'ANG-HSI. (1662-1722.)

Height $17\frac{3}{4}$ *inches.*

CLUB-SHAPED VASE.

No. 1143. Powder-blue, with four swimming carp in their natural color, in different attitudes, and without vegetable or floral motives. K'ANG-HSI. (1662-1722.)

Height $18\frac{1}{4}$ *inches.*

SMALL WHITE GALLIPOT.

No. 1144. About the surface three fish of the same family in peach-color and blue, the pure white body of the vase being without further embellishment. YUNG-CHÊNG. (1723-1735.)

Height 7 inches.

UNIQUE FISH VASE.

No. 1145. Its main decoration four swimming fish in coral and pale green, each fish framed in a spacious diamond, the diamonds forming a decorative mid-band about the vase's body. Large leaves in three shades of green fall over the shoulder and rise from the base in heavy borders, and the neck carries four symbols. YUNG-CHÊNG. (1723-1735.)

Height $11\frac{1}{2}$ *inches.*

PLATE CXXV

CASE Y, NOS. 1328, 1329

Descriptions on page 81



SEMI-EGGSHELL WHITE BOWL.

No. 1146. On the inside, carp, with young among the grasses; on the exterior gold and silver fish in coral and white, coral and gold, etc. CH'IEN-LUNG. (1736–1795.)

Diameter $5\frac{3}{4}$ *inches.*

JAR *with a body-color of light, mottled blue, almost hiding the white glaze.*

No. 1147. Over the blue are painted many varieties of fish in coral, green, and *aubergine,* with an intermingled decoration of crabs, crawfish, and many scattered flowers and leaves in green and coral. K'ANG-HSI. (1662–1722.)

Height $10\frac{1}{2}$ *inches.*

MINIATURE FISH VASE *with trumpet lip.*

No. 1148. Over the white glaze three red carp follow one another around the body amid floating blossoms and weeds. CH'IEN-LUNG. (1736–1795.)

Height $3\frac{1}{2}$ *inches.*

SUPERB TALL WHITE VASE.

No. 1149. Ovoid body with spreading base and neck. A unique example. The whole surface of the vase is a lustrous white glaze of great purity, with two butterflies in underglaze relief modelling at the shoulder, and beautifully drawn fish in low tones of coral swimming around the globular section of the body. Although no water is suggested by line or color, the fishes are as lightly poised and as clearly swimming as though in their own element, so perfect is the draftsmanship. Incised under the glaze of the foot is an indistinct mark of CHÊNG-HUA (1465–1487), but the vase is a production of the K'ANG-HSI period. (1662–1722.)

Height $17\frac{1}{2}$ *inches.*

TWO PEAR-SHAPED JARS *of the Ming era.*

Nos. 1150, 1151. Decorated in five colors with yellow fish swimming among particolored water plants and grasses; in one the fish varying in position and color and the marine plants repeated as in its companion. Each bears in blue the six-character mark of CHIA-CHING. (1522–1566.)

Height $9\frac{1}{2}$ *inches.*

TWO POWDER-BLUE SAUCERS.

Nos. 1152, 1153. The blue of brilliant mazarine quality inside and out; on the face of each a beautifully drawn carp. One dish bears a double-ring mark of K'ANG-HSI. K'ANG-HSI. (1662-1722.)

Diameter 8 *inches.*

TWO WHITE BOWLS.

Nos. 1154, 1155. The porcelain of great purity and the glaze of brilliant lustre; their decoration, peach-colored fish. On one basin, which has the seal of CH'IEN-LUNG (1736-1795) stamped in blue on the base, the fishes, in peach-color, appear without modelling and with little drawing. The companion is of earlier origin and bears the six character mark of YUNG-CHÊNG (1723-1735) drawn in blue on the base. Its peach-colored fish, besides being richer in hue, display more accurate modelling and clearer definition than those of the later bowl. YUNG-CHÊNG and CH'IEN-LUNG. (1723-1735; 1736-1795.)

Diameter 9 *inches.*

SMALL JARDINIÈRE.

No. 1156. Four varieties of swimming fish in various attitudes in *sang-de-bœuf* and slate-blue, among water-flowers and seaweed in *sang-de-bœuf* on a white ground. K'ANG-HSI. (1662-1722.)

Diameter $8\frac{3}{4}$ *inches.*

SMALL GLOBULAR JAR.

No. 1157. With a decoration in four colors, green, *aubergine*, coral and yellow. On the white body swimming fish in four varieties appear among blossoms, detached leaves and water grasses. WAN-LI. (1573-1619.)

Height 7 *inches.*

This case, exclusively of porcelains whose decoration is based on fish motives, contains as it stands an unusual if not actually a unique collection. The objects are productions of five Chinese reigns which span three centuries, with about a century's hiatus between the first one represented and the second, their dates comprehending periods of the four calendar centuries from the sixteenth to the nineteenth inclusive.

PLATE CXXVI

CASE Y, NOS. 1330, 1331

Descriptions on page 81



CASE Q

TALL BEAKER.

No. 1158. Its wide lip, of cup shape, is adorned with a particolored palmette border, interrupted by a single white reserve bearing the six characters of WAN–LI in blue, just below the rim; an unusual marking. The shape, too, is rare, there being a small expansion in the neck, and a larger one forming the globular centre of the vase, the body lines below each of these bulbous enlargements flaring downward, and the cup-lip being supported on a trumpet neck. At the base are wave forms, rocks and water plants; on the neck flying storks; and about the centre, garden flowers and song birds. WAN–LI. (1573–1619.)

Height 28¼ *inches.*

TWO TALL DECORATED BEAKERS.

Nos. 1159, 1160. With an embellishment of figures, flowers and fruits applied in five colors, blue, coral and green predominating. In the upper portion the eight Taoist Immortals and the sage riding the stork; peony blossoms about the centre, and at the base clusters of pomegranates. Early K'ANG–HSI (1662–1722.)

Height 20 *inches.*

TWO DOGS FU, *in enamels of five colors, one balancing the worsted ball on one paw, the other caressing its young.*

Nos. 1161, 1162. The feature of each is its porcelain pedestal, revealing clusters of blue and white blossoms of the prunus on a green mosaic ground, each panel bearing in its centre a medallion with emblematic paintings. Early K'ANG–HSI. (1662–1722.)

Height 18 *inches.*

UNIQUE GOURD–SHAPED VASE *in three colors.*

No. 1163. Unusual in possessing a quadrilateral lower section, and entitled by the extraordinary number of birds in flight, flocking on its every side, — a few of them light green, most of them deep blue, — to its designation as "the bird vase." The multitudinous bevy shares with foliage the principal decoration of the piece, and there are modest borders of sceptre-heads at the rim and shoulder. WAN–LI. (1573–1619.)

Height 17 *inches.*

TWO HEXAGONAL VASES *with reticulated panels.*

Nos. 1164, 1165. Figures of men and women walking, mounted, seated, and playing games. At the head and foot of each vase are various symbols of good augury. K'ANG-HSI. (1662–1722.)

Height 5 inches.

SMALL SQUARE ROUGE BOX.

No. 1166. With *Shou* medallions on sides and lid. K'ANG-HSI. (1662–1722.)

Diameter 3 inches.

FIVE STANDING FIGURES OF TAOIST IMMORTALS *in various enamel colors.*

Nos. 1167 to 1171. The figure with the basket of flowers, apparently here a female, is LAN TS'AI-HO, whose sex is doubtful, who denounced life's illusive pleasures, and is worshipped by florists and gardeners. The figure carrying a scroll of manuscript and wearing a robe adorned with embroidered butterflies is CHANG-KUO-LAO, reputed to have entered immortal life in the eighth century without suffering bodily dissolution. The male figure holding a brush on his arm is CHUNG-LI CH'UAN, or HAN CHUNG-LE, a miracle worker of the CHOW dynasty (B.C. 1122–256), who has since appeared on earth as a messenger of heaven. The one with the castanets is TS'AO KUO-CH'IN, reputed brother of an Empress of the SUNG dynasty (960–1127), and son of a great commander. The man with the gourd and crutch, in black enamel, is LI TIEH-KUAI, or "Li of the Iron Staff," whose instructor in Taoism was its founder, LAO TZ'U himself, who sometimes came to earth for that purpose and sometimes called his disciple to heaven. On LI'S return from one of these visits, his earthly body having been allowed to become devitalized through the neglect of a follower, LI took refuge in the body of a lame beggar who had just died; hence his crutch. K'ANG-HSI. (1662–1722.)

Height 12 *inches.*

TWO STATUETTES OF KUAN-YIN, *seated.*

Nos. 1172, 1173. The Chinese goddess of mercy. One depicts her holding a vase of flowers, the other a box. K'ANG-HSI. (1662–1722.)

Height 10 *inches.*

STATUETTE OF WAN CHONG, *god of literature.*

No. 1174. Seated, costumed in green with touches of blue and gold, on a rock base of *aubergine* hue. K'ANG-HSI. (1662–1722.)

Height $10\frac{1}{4}$ *inches.*

PLATE CXXVII

CASE Y, NO. 1333

Description on page 81



STATUETTE OF KUAN-YIN, *the Chinese goddess of mercy, seated.*

No. 1175. In an ornate robe of green, black, yellow and *aubergine*, minutely treated in a honeycomb pattern and scrolls mainly in green and yellow, an elaborately embellished headdress, and wearing a jewelled necklace in relief. K'ANG-HSI. (1662–1722.)

Height 12 *inches.*

TWO CUPS.

Nos. 1176, 1177. In the form of the head of the sacred cow. K'ANG-HSI. (1662–1722.)

Height 5 *inches.*

QUADRANGULAR BOX, *with open-work panels in top and sides.*

No. 1178. In that of the top a geometrical pattern in black enamel overspread with blossoms in blue and white; at the corners without, flying birds. The four sides are treated alike except that the colors of the butterflies which adorn them are different in each. On a porcelain base. K'ANG-HSI. (1662–1722.)

Height $6\frac{3}{4}$ *inches.*

LOW CYLINDER VASE.

No. 1179. Over a yellow surface, flowers and vines in low relief in three colors, and four medallions in slight relief with grounds of *aubergine*, green, blue and ivory. Pencilled on the foot, which is supported by three small feet, the four-character mark of HSÜAN-TE. (1426–1435 — apochryphal.) K'ANG-HSI. (1662–1722.)

Diameter 7 *inches.*

WINE VESSEL *in the form of a Shou character.*

No. 1180. Small prunus flowers in coral and yellow overlie a green ground of cracking ice — the spring motive. Spout and handle in *aubergine* and yellow. K'ANG-HSI. (1662–1722.)

Height $11\frac{1}{2}$ *inches.*

TALL BULBOUS-NECKED BOTTLE *of stone-weight porcelain.*

No. 1181. The body largely covered with a celadon glaze, with an embellishment in peach-color taking the form of leaves and vines. In medallions of white reserve, women and children enjoying outdoor diversions, painted in blue. K'ANG-HSI. (1622-1722.)

Height 14 *inches.*

SMALL THREE-COLOR VASE *on its own porcelain stand, modelled after an ancient bronze.*

No. 1182. Basket-work ornamentation and leaf medallions in green, yellow and *aubergine.* K'ANG-HSI. (1662-1722.)

Height $8\frac{3}{4}$ *inches.*

FOUR-SIDED PIERCED BOX *in five colors.*

No. 1183. Divided horizontally on the outside by a projecting platform in black enamel with floral treatment; the pierced cover surmounted by a dog FU in gilt bronze. K'ANG-HSI. (1662-1722.)

Height 11 *inches.*

FISH BOWL *with flaring rim.*

No. 1184. The whole floral embellishment in coral and green. At the base a high border of vertical panels in coral, and under the rim a diaper pattern of the same hue. K'ANG-HSI. (1662-1722.)

Diameter $20\frac{1}{2}$ *inches.*

GLOBULAR FISH BOWL *of elaborate ornamentation.*

No. 1185. The shoulder surrounded by a heavy sceptre-head border in green, coral and yellow, complicated by an intricate floral adornment and projected into the white body which bears six large *Shou* characters in coral and *aubergine;* the base bordered in green and yellow. K'ANG-HSI. (1662-1722.)

(*Plate LXXXIX.*) *Diameter* 15 *inches.*

PLATE CXXVIII

CASE V, NO. 131

Description on page 81



CASE R

TALL CORNET-SHAPED VASE *in blue and white and* rouge-de-fer.

No. 1186. On the body large flowers, vines and foliage; on the neck branches of prunus flowers. Two dragons modelled in full relief and glazed in blue form the handles. WAN-LI. (1573-1619.)

(*Plate XC.*) *Height* 38 *inches.*

TALL CORNET-SHAPED VASE.

No. 1187. The eighteen Arhats, or beings of perfected saintship, of early Buddhist story, appear in high relief on a green ground thickly studded with diapered clouds. The figures, $5\frac{1}{2}$ inches in height, are enamelled in robes of different hues. MING (1368-1643) of the XVI century.

(*Plate XCI.*) *Height* $28\frac{1}{2}$ *inches.*

TALL BEAKER.

No. 1188. On a pale green body and neck, dragons in *aubergine*, yellow and deep blue pursue the jewel of omnipotence among clouds, the motive being frequently repeated over the vase in four colors. On the shoulder a band of wild horses, fishes, seashells, cloud forms and other emblems; at the foot rocks and coral in white and two shades of green. In the interior of the rim two four-clawed dragons disport amid clouds. K'ANG-HSI. (1662-1722.)

(*Plate XCII.*) *Height* $27\frac{1}{2}$ *inches.*

TWO LOTUS-LEAF DISHES *in blue and white.*

Nos. 1189, 1190. Each petal bearing on the outside a Chinese character, the interior decorated with scrolls and pearls surrounding a medallion of deep blue. On the foot the six-character mark of WAN-LI. (1573-1619.)

Diameter $7\frac{1}{4}$ *inches.*

STANDING FIGURE OF SHOU-LAO, *the Chinese god of longevity.*

No. 1191. In rich robes covered with the *Shou* character and holding in each hand a peach, emblem of long life. The figure stands on a square porcelain pedestal of its own, elaborately painted in front with dragons and flowers, the other three panels treated with flowers, medallions and dragons. K'ANG-HSI. (1662-1722.)

Height 26 *inches.*

SEATED FIGURE OF LU-HSING, *god of rank.*

No. 1192. With gilt bronze headdress, on a silver gilt settee. The god, in Chinese porcelain decorated in five colors, is garbed in rich, resplendent robes, and wears a large jewel over his forehead. The settee, elaborately engraved and chased, has arms formed of dragon heads. K'ANG-HSI. (1662-1722.)

(*Plate XCIII.*) *Height* 20 *inches.*

SEATED FIGURE OF WEN-TCHANG, *god of wisdom, with the third or "all-seeing" eye in his forehead.*

No 1193. The porcelain is decorated in five colors and rests on its own porcelain stand. K'ANG-HSI. (1662-1722.)

Height 20½ *inches.*

WHITE CYLINDRICAL VASE *with shortened neck.*

No. 1194. On the body, modelled in slight relief, are rocks on which perch a song bird and its mate, and prunus flowers and branches, on one side; on the other side, chrysanthemum flowers and leaves in relief in three colors. Around the shoulder a green lattice sustains four chrysanthemum blossoms in coral. K'ANG-HSI. (1662-1722.)

Height 18 *inches.*

THREE EQUESTRIAN FIGURES.

Nos. 1195 to 1197. Clad in a pink jacket, a Mandarin, mounted on an *aubergine*-colored horse. His wife, in a blue robe, is seated upon a piebald nag. The third group presents an attendant leading a pack-horse of black enamel bearing on its back the peach of the Genii in pink. K'ANG-HSI. (1662-1722.)

(*Plate XCIV.*) *Heights* 8½, 7, *and* 6 *inches.*

STATUETTE OF KUAN-YIN, *goddess of mercy.*

No. 1198. Standing in a white robe adorned at the back with storks and flying clouds; her green headdress treated in floral motives. K'ANG-HSI. (1662-1722.)

Height 17 *inches.*

PLATE CXXIX

CASE Y, NOS. 1335 TO 1337

Descriptions on page 82

NO. 1335

NO. 1337

NO. 1336



SEATED MALE FIGURE.

No. 1199. In rich apparel and elaborate armor, his green cloak adorned by white prunus flowers, and wearing black enamel boots. K'ANG-HSI. (1662–1722.)

Height 18 *inches.*

CASE S

TALL BEAKER, *a matchless specimen, decorated in seven colors.*

No. 1200. On a pure white ground a Rishi, or holy man, in robes embroidered in coral and green, is receiving a child who holds in his hand a lotus-flower of coral-pink. Beside the Rishi is TUNG WANG KUNG, consort of HSI WANG MU, queen of the fairies, robed in green, coral and *aubergine*, holding the peach of the Genii, the fruit conferring immortality which grew by the Lake of Gems near the queen's abode. The figures are large and the whole work is one of great beauty. In the further decoration both of the body and neck of the vase are more figures of children and adults, a brilliantly painted spotted stag and other emblems of longevity, and great patches of green foliage. The depth, richness, and density at once of the emerald tint of the leafage makes this vase incomparable. It bears the double-ring mark of K'ANG-HSI, and is an early production of that reign. (1662–1722.)

(*Plate XCV.*) *Height* $29\frac{1}{2}$ *inches.*

TWO INVERTED PEAR-SHAPED VASES.

Nos. 1201, 1202. Pure white porcelain enamelled in five colors. Phœnixes, pheasants, finches, songsters, and other birds of a great variety of plumage are perched upon rocks and flying everywhere in a profuse decoration comprehending flowers in full bloom. K'ANG-HSI. (1662–1722.)

Height 18 *inches.*

UNIQUE BUTTERFLY VASE.

No. 1203. The whole body covered with an intricate repeated decoration of the *swastika* fret in blue, with white reserve panels adorned with sprays of flowers, above and between which are beautiful butterflies in brilliant enamels. Has the double-ring mark of K'ANG-HSI. (1662–1722.)

Height $29\frac{1}{2}$ *inches.*

INVERTED PEAR-SHAPED VASE.

No. 1204. This vase is a companion to No. 4 in Case D, which has been described in Vol. I of the catalogue as follows: "With beaker neck, spreading lip and base. On opposite sides of the body two Imperial yellow-breasted phœnixes, with purple and green wings and red crests, stand on green rocks, from behind which spring red, buff, and rose-colored peonies with green and purple leaves, and red and pink peach trees in whose branches, which cover the neck, are yellow finches with purple wings. Painted in brilliant enamel colors on fine translucent white porcelain, and probably originally destined for a ground-work in black enamel. *Mark:* TA-MING-CHÊNG-HUA-NIEN-CHIH; made in the reign of CHÊNG-HUA of the great MING dynasty. (1465-1587 — apochryphal.) K'ANG-HSI. (1662-1722.) (*Plate XVII.*) *Height* 28 *inches.*"

This vase, No. 1204, has not the MING mark of the other, but has the double-ring and leaf of the reign of K'ANG-HSI, which is the correct attribution of both pieces. K'ANG-HSI. (1662-1722.)

Height 28 *inches.*

CYLINDRICAL CLUB-SHAPED VASE *painted in seven colors with a river landscape.*

No. 1205. On the body, guests gathered at a summer house are looking from a balcony at the sage who rides the stork, who appears in the sky among clouds. Around the neck, men are guiding boats down a stream, K'ANG-HSI. (1662-1722.)

Height 17½ *inches.*

CYLINDRICAL CLUB-SHAPED VASE.

No. 1206. On a ground very richly painted with flowers in full bloom, two panels in white reserve. In one, penciilled in no less than seven colors, a great number of figures standing among rocks and foliage are adoring the dragon and phœnix in the sky. The other panel, on the reverse of this ornate vase, displays a yellow horse with a distinguished rider which is being led by a bare-legged attendant across a shallow stream, the rider bearing in one arm a woman whom he is holding clear of the waters. Following comes an attendant, shoulder-laden. At the neck of the vase, on a rich coral ground, two large white medallions carrying butterflies, and on the shoulder a mosaic border broken by four white medallions containing fish and shellfish. K'ANG-HSI. (1662-1722.)

Height 17½ *inches.*

GALLIPOT.

No. 1207. Coral, the entire surface painted with flowers in three colors; an elaborate sceptre-head border encircling the shoulder; at the base small, narrow panels in three colors. K'ANG-HSI. (1662-1722.)

Height 7 *inches.*



OVIFORM VASE *with beaker neck and spreading lip.*

No. 1208. An intricate and complicated ornamentation portraying a battle in the air and over a turbulent sea. Male and female beings have part in the combat, among fish-demons and other monsters emerging from the waters with knives and swords of people of the land. An arrow despatched by an archer in a speeding boat has pierced the main figure of the combat, a fierce one, in flight on a black enamel horse of supernatural powers. Besides swords the grotesque beings bear banners, spears, and battle-axes, he on the horse having a mighty two-edged sword; the whole theme worked out in seven colors with fine draftsmanship and imagination from the storehouse of Chinese romance. K'ANG-HSI. (1662–1722.)

Height 18½ *inches.*

GLOBULAR BOTTLE *with narrow cylindrical neck.*

No. 1209. White porcelain with chrysanthemum scrolls in brilliant enamel colors. A companion to No. 15 in Case H. It bears the same blue character mark of K'ANG-HSI. (1662–1722.)

Height 9½ *inches.*

OVIFORM VASE *with spreading lip.*

No. 1210. Decorated in the colors of the *famille verte* with two figures, one seated on a bench, in a summer garden. K'ANG-HSI. (1662–1722.)

Height 8 *inches.*

GLOBULAR VASE *of cabinet size with tall neck.*

No. 1211. Below borders of scrolls, pearls and blossoms a broad sceptre-head band is richly painted with chrysanthemums and boys. *Mark:* Four characters of CHÊNG-HUA. (1465–1487 — apochryphal.) K'ANG-HSI. (1662–1722.)

(*Plate XCVI.*) *Height* 8 *inches.*

OVIFORM VASE *with trumpet lip.*

No. 1212. Picturing a court scene wherein a great number of persons in gorgeous costumes are observing an elaborate ceremonial. Fifty figures are counted in all, including high officials, entertainers and attendants. In the pencilling of this scene of splendor and also in the still life and foliage on the reverse of the vase seven colors have been employed. K'ANG-HSI. (1662–1722.)

Height 18 *inches.*

CASE T

GLOBULAR TALL SLENDER-NECKED VASE *famous as the Black Medallion Bottle.*

No. 1213. With eight medallions of different form, circular and leaf-shape, on a white foliated ground. Around the body the four black spheres are ornamented with green four-clawed dragons; the shoulder medallions are filled with still life and symbols; and the leaf medallions of the neck are treated in floral designs. The six-character mark of HSÜAN-TE (1426–1435) on the base is deemed apochryphal and the vase is ascribed to the K'ANG-HSI era. (1662–1722.)

(*Plate XCVII.*) *Height* 15½ *inches.*

GREEN CLUB-SHAPED VASE, *a companion to No. 809 in Case XXXII.*

No. 1214. An effective study of birds and flowers filled in with brilliant enamel colors and heightened by a soft background of apple-green tint, as already written of its companion in the first volume of the catalogue. *Mark:* TA-CH'ING-K'ANG-HSI-NIEN-CHIH penciled underneath in underglaze blue, arranged in three columns, two characters in each. (1662–1722.)

(*Plate XCVIII.*) *Height* 17 *inches.*

CYLINDRICAL CLUB-SHAPED VASE.

No. 1215. With uniformly spaced Chinese characters in yellow over a mottled apple-green surface. The rim has an *aubergine* band and the shoulder a point border of vines and flowers. K'ANG-HSI. (1662–1722.)

Height 17 *inches.*

BLACK ENAMEL BOWL *lined with pale green.*

No. 1216. In the bottom the jewel of omnipotence in black. On the outside a yellow and a green dragon emerging from the sea. K'ANG-HSI. (1662–1722.)

Diameter 7½ *inches.*

SEMI-CIRCULAR TRIPOD TABLE *in black enamel.*

No. 1217. On the black surface prunus flowers and rocks, and birds perched and flying. K'ANG-HSI. (1662–1722.)

Diameter 10 *inches.*

PLATE CXXXI

CASE Y, NO. 1349

Description on page 82



TALL-NECKED BEAKER *in black enamel.*

No. 1218. The black enamel of this vase is of the "raven's wing" variety, deep in tone, with a dull lustre. Prunus flowers on branches in the purest white overspread the surface of body and neck, with leaves in the brightest green. The vase is distinguished among its class by the definiteness of the drawing, the richness of the glaze, the charm of the texture — the beauty of the picture it presents as a whole. Marked with the double-ring and flower of K'ANG-HSI. (1662-1722).

(*Plate XCIX.*) *Height* 16¾ *inches.*

HEXAGONAL STAND *with a rim in conventionalized leaf-form in the* famille verte, *and six cabriole legs.*

No. 1219. Within a central medallion of white surrounded by floral motives and mosaics in green, black, and yellow, two sky lions are sporting with the fire wheel. K'ANG-HSI. (1662-1722.)

Diameter 9½ *inches.*

BLACK ENAMEL GALLIPOT.

No. 1220. A five-color decoration of dragons and flowers completely covers the vase, with two dragons in green and *aubergine* overspreading the floral ornament; probably one of the most profusely adorned objects of its family. On the shoulder two lion-heads in relief. The richness of the black glaze may best be studied at the lip. K'ANG-HSI. (1662-1722.)

Height 12 *inches.*

SQUARE BLACK ENAMEL STAND.

No. 1221. With a decoration of birds, peonies and magnolia in yellow, green and *aubergine*. K'ANG-HSI. (1662-1722.)

Height 7 *inches.*

BLACK HAWTHORN CYLINDRICAL VASE *with broad band at the centre and flaring neck.*

No. 1222. Decoration in the black hawthorn style supporting red-bordered reserves of flowering plants. A companion to No. 11 in Case F. *Mark:* The leaf and double-ring of K'ANG-HSI. (1662-1722.)

Height 15½ *inches.*

TALL BLACK ENAMEL BEAKER.

No. 1223. The interesting features of the decoration of this vase are the green tree-trunks and the great variety of the birds portrayed. At the neck a peacock in full plumage and a pheasant, stork, and phœnix flying, with song birds perched on the limbs and branches below; at the foot bamboo and rocks. K'ANG-HSI. (1662–1722.)

(*Plate C.*) *Height* 29¼ *inches.*

TALL BLACK ENAMEL BEAKER.

No. 1224. With *aubergine* tree-trunks from the base up, bearing branches of white prunus blossoms. At the base, rocks and foliage in green and on the neck yellow birds perched and flying. K'ANG-HSI. (1662–1722.)

Height 27 *inches.*

TWO QUADRILATERAL VASES.

Nos. 1225, 1226. Flowers of the four seasons in green, *aubergine* and white on a yellow ground. On the foot a fictitious six-character mark of CHÊNG-HUA (1465–1487). K'ANG-HSI. (1662–1722.)

Height 19 *inches.*

HIGH-SHOULDERED VASE *with trumpet neck.*

No. 1227. Over a brilliant mottled green surface trees and branches of prunus blossoms, birds perched and flying, and rocks in three colors. This vase is known to have but one companion. It bears on the foot the mark of CHÊNG-HUA in black (1465–1487), but the vase belongs to the era of K'ANG-HSI. (1662–1722.)

(*Plate CI.*) *Height* 17 *inches.*

OVIFORM HAWTHORN VASE *with spreading lip, in black enamel.*

No. 1228. With flying song birds in *aubergine* and yellow. A feature of the decoration is the great number of white prunus flowers which are scattered over the surface of the vase. K'ANG-HSI. (1662–1722.)

Height 17 *inches.*

PLATE CXXXII

CASE Y, NO. 1343

Description on page 83

MUSEO PRADO



MINIATURE BLACK ENAMEL BOTTLE.

No. 1229. Over the rich black glaze a yellow dragon and sprays of flowers in green, yellow and *aubergine*. On the foot the artemisia leaf of K'ANG–HSI. (1662–1722.)

Height $3\frac{3}{4}$ *inches.*

QUADRANGULAR VASE *of brilliant black enamel.*

No. 1230. The four body panels containing flowers and birds, and the four neck panels embellished with still life of great variety, the whole decoration pencilled in glowing enamels of the five colors. K'ANG–HSI. (1662–1722.)

Height 10 *inches.*

QUADRILATERAL BLACK HAWTHORN VASE, *tapering.*

No. 1231. This vase is similar to but is not the mate of No. 786 in Case XXX, which in the first volume of the catalogue has been described as follows: "Decorated with white-blossomed hydrangea, magnolia, and plum, with *aubergine* limbs, springing from red and green rocks; above are small red and green birds and insects, in reserve on black. On the neck are four upright foliated red-bordered ovals, with sprays of flowers on black."

In this vase yellow birds appear among magnolia, peony, chrysanthemum and prunus flowers in white, yellow, green and *aubergine*. K'ANG–HSI. (1662–1722.)

Height 19 *inches.*

CASE U

TWO SEVEN-COLOR BEAKERS *with their own porcelain covers.*

Nos. 1232, 1233. Paintings of ladies walking in summer gardens and standing on balconies. Similar paintings adorn the reverse sides. Each cover has a profuse decoration of symbols suggesting the making of gifts, etc. The vases differ only in the framing of the paintings, which in the first is composed of a coral strip with white lines and flowers, while in the second the framing is accomplished with vines and a honeycomb brocade pattern in green, brown, coral, and yellow. K'ANG–HSI. (1662–1722.)

Height $20\frac{1}{2}$ *inches.*

TWO TALL OVOID JARS *with their own porcelain covers.*

Nos. 1234, 1235. High-born ladies are pictured walking in the gardens of the palace and standing back of a crenelated parapet, and from great domes Oriental flags are flying. There are borders in point and sceptre-head design, with brocade bands, and the covers are similarly treated. K'ANG-HSI. (1662–1722.)

Height 20 *inches.*

CORAL GALLIPOT.

No. 1236. Bamboo trees springing from the ground at the base, the trunks and leaves of the trees and the ground from which the trees rise all being modelled in relief in white reserve. K'ANG-HSI. (1662–1722.)

Height $8\frac{1}{2}$ *inches.*

CORAL GALLIPOT.

No. 1237. Bearing two white leaves, each showing a different rural drawing in black. K'ANG-HSI. (1662–1722.)

Height 8 *inches.*

CELADON BEAKER.

No. 1238. Three drawings of fruit in peach-color, the stems and leaves in blue. YUNG-CHÊNG. (1723–1735.)

Height $7\frac{1}{2}$ *inches.*

BLACK AND GREEN DRAGON BOTTLE *with globular body and cornet neck.*

No. 1239. With a brilliant metallic lustre and a decoration of two dragons amid clouds. A curious feature of this vase is the black band with representations of pearls which divides body from neck. YUNG-CHÊNG. (1723–1735.)

Height $7\frac{1}{2}$ *inches.*

PLATE CXXXIII

CASE Y, NO. 1348

Description on page 84



UNIQUE BOTTLE-FORM VASE *of canary-yellow, the whole body of the vase covered with an intricate engraved ornamentation.*

No. 1240. Over the engraved decoration small floral medallions, each of many colors, enamelled in white, green, pink, coral, gilt and many tones of blue adorn the surface, placed at irregular intervals as though at the free sway of falling blossoms. Seven colors are employed in the decoration. At the shoulder of the vase three boys modelled in full relief and clad in different colored garments are climbing, two over the shoulder and one up the neck of the bottle. The lip is rimmed in coral and gilt and at the foot is a border in rose and pearl. The base and the interior of the neck are glazed in pistache-green. On the foot the seal mark of CH'IEN-LUNG. (1736–1795.)

Height $8\frac{1}{2}$ *inches.*

UNIQUE BLACK AND GREEN CABINET-SIZE VASE *with trumpet neck.*

No. 1241. Heavy porcelain with ribbed surface of a dull lustre. On the body hawthorn blossoms in green with black and green flower medallions; at the neck a palm border. K'ANG-HSI. (1662–1722.)

Height 7 inches.

TALL HIGH-SHOULDERED VASE *with flaring neck.*

No. 1242. The body glaze of light green stippled all over in black pin-point, interrupted by eight white medallions of different shapes representing fruit and leaf forms and adorned with varied paintings of flowers and grasses. Between and surrounding them are three slate-blue dragons and a profuse embellishment of blossoms in coral, blue, black and yellow. K'ANG-HSI. (1662–1722.)

Height $18\frac{1}{2}$ *inches.*

TALL OVOID PRESENTATION VASE *with its own porcelain cover.*

No. 1243. Of eight large white medallions comprehended in the ornate decoration, four exhibit richly painted still life compositions of vases containing flowers and peacock feathers, coral branches, manuscripts and incense. The other four display different paintings of richly grouped flowers and gay-plumaged song birds perched and in flight. The medallions are framed with brilliantly painted butterflies and a variety of flowers on green bands. On the shoulder a brocade border in green and coral includes four other medallions containing manuscript rolls and fillets, and at the foot is a conventional border of blossoms on an *aubergine* ground. The cover repeats the decoration of the vase, revealing gifts, flowers and butterflies, and the whole treatment indicates that the vase was planned as a royal present. K'ANG-HSI. (1662–1722.)

(*Plate CII.*) *Height 21 inches.*

TALL COVERED OVOID JAR.

No. 1244. Similar to Nos. 1234, 1235, in this case; differing only in the cover, which has a sceptre-head border framing the symbols on the top. K'ANG-HSI. (1662–1722.)

Height 20 *inches.*

BOTTLE-FORM VASE.

No. 1245. Elaborately painted, the controlling color green stippled in black. On the body white medallions in leaf and peach form are treated with flowers, with different views of the skyline, and with monsters. In one a tiger snarls from a cliff at a flying dragon, in another a monster stands on a rock, and in another a monster is shown running. At the base a richly colored mosaic band displays three white medallions and monsters in green, yellow, and *aubergine.* The elaborate embellishment of this vase continues at the neck where six *Shou* marks in blue, coral and gold are imposed upon an intricately painted chain pattern, nine colors in all being employed in the decorative scheme. Incised under the glaze of the foot is the faint signature: TA-MING-CHÊNG-HUA-NIEN-CHIH; made in the reign of CHÊNG-HUA of the great MING dynasty (1465–1487). But the piece is surely of late K'ANG-HSI manufacture. (1662–1722.)

Height 17 *inches.*

TALL FLASK-SHAPED VASE.

No. 1246. Dense white porcelain decorated in seven colors; the neck spreading slightly at the rim, the base straight. Similar to Nos. 814, 815 in Case XXXIII, described in Vol. I of the catalogue as follows: "On the body two large lions, resplendent in purple, yellow and green, are guarding two brocaded balls decked with ribbons against two smaller lions, one red, the other green. The base of the neck is encircled by a red line below a broad border of green foliated pattern with conventional chrysanthemums in brilliant red and blue. The rim is encircled by a rich border of inverted lotus petals." K'ANG-HSI. (1662–1722.)

(*Plate CIII.*) *Height* 21½ *inches.*

CASE V

TWO TEMPLE JARS.

Nos. 1247, 1248. With their own porcelain covers whose adornment follows the decoration of the jars, the whole accomplished in five colors, its main features comprehending two tree peonies, with branches of the pomegranate, and song birds perched and flying, with borders of conventional design. YUNG-CHÊNG. (1723–1735.)

Height 23 *inches.*

TR 134



TALL DECORATED PANEL VASE *with white handles.*

No. 1249. On the four sides of the body, landscapes, flowers, birds, water plants and grotesque beasts; at the neck, two paintings of a flower vase and ornaments for presentation. A feature is the border beneath the lip, which is done in salmon-pink with an embellishment of green vines and of flower medallions of various hues. K'ANG–HSI. (1662–1722.)

Height 24 inches.

WHITE RING–NECK AMPHORA.

No. 1250. Waves of the sea modelled in slight relief; emerging therefrom two dragons painted in dark brown. It is believed that these dragons were painted in peach-color, which by over-firing was reduced to this purple-brown hue. *Mark:* TA–CH'ING–K'ANG–HSI–NIEN–CHIH; made in the reign of K'ANG–HSI of the great CH'ING (the present) dynasty. (1662–1722.)

Height 8 inches.

SMALLER RING–NECK WHITE AMPHORA.

No. 1251. Adorned with the *pa-kua*, or the eight diagrams, sometimes called trigrams (the combinations which may be formed of three lines, whole or divided into two equal parts, that formed the basis of an ancient Chinese system of philosophy), and four paintings of the *yang-yin* symbol in blue; at the foot a deep border in rich peach-color with drawings of sea waves. *Mark:* TA–CH'ING–YUNG–CHÊNG–NIEN–CHIH; made in the reign of YUNG–CHÊNG of the great CH'ING dynasty. (1723–1735.)

Height 7 inches.

VERY TALL CYLINDER VASE.

No. 1252. On a body richly painted with flowers and vines two dragons are modelled in relief, one coral, the other in gold. The elaborate porcelain stand, treated with floral ornament, is pierced at the shoulder in a decorative pattern of its own, and in the sides four openings reveal the lower decorations of the cylinder. K'ANG–HSI. (1662–1722.)

Height 24 inches.

TWO WHITE BOTTLES.

Nos. 1253, 1254. With borders and medallions in peach-color. These vases were long in the Imperial palace collection at Pekin. *Mark:* TA-CH'ING-K'ANG-HSI-NIEN-CHIH; made in the reign of K'ANG-HSI of the great CH'ING dynasty. (1662-1722.)

Height 9 *inches.*

OCTAGONAL VASE *in five colors.*

No. 1255. Flowers and vines cover the neck and body, while panels on the shoulder display honeycomb, lattice-work, brocade and mosaic grounds with squares containing a variety of symbols of good augury. A companion to this vase is to be found in Case XXII, No. 553. K'ANG-HSI. (1662-1722.)

Height 16 *inches.*

TALL HEXAGONAL VASE *of the* famille verte, *with trumpet neck.*

No. 1256. The green body color stippled in black and strewn with blossoms in coral and blue. On each panel are two figure compositions, finely drawn, depicting among other things a greeting to a warrior who has dismounted, the welcoming of a guest, a warrior on horseback, two dignitaries seated in a hall, others preparing for the reception of a guest, and interior views picturing a reception. K'ANG-HSI. (1662-1722.)

Height $21\frac{1}{2}$ *inches.*

TWO CYLINDRICAL VASES *with spreading mouths and bases.*

Nos. 1257, 1258. On a vermilion ground running vines and flowers in *aubergine*, white, and green, and at neck and foot brocaded borders and deep point borders of pistache, outlined in blue, with ornamental flowers and symbols. These vases are similar to Nos. 548, 549, in Case XXII, described in Vol. I of the catalogue. K'ANG-HSI. (1662-1722.)

Height $20\frac{1}{4}$ *inches.*

TALL WINE EWER.

No. 1259. Flowers on a coral brocade ground between lateral bands of yellow, the whole in four colors; on the spout flying clouds in green and vermilion. K'ANG-HSI. (1662-1722.)

Height 16 *inches.*

PLATE CXXXV

CASE Y, NO. 1350

Description on page 84



WHITE CLUB-SHAPED VASE *decorated in three colors and gold.*

No. 1260. Emerging from the sea two huge dragons pursue the jewel of omnipotence in the area of the clouds, and amid a lesser embellishment of butterflies, flowers, and ornate borders painted in a light salmon-color and pale green. *Mark:* a double-ring. K'ANG-HSI. (1662-1722.)

Height 18 *inches.*

DECORATED BOWL.

No. 1261. On a blue and green brocaded ground four white panels depicting land and river views and containing each two peacocks standing on rocks at the stream's edge. Curious interruptions in the brocade pattern display musical instruments. On the bottom of the interior a flying dragon in black and yellow. *Mark:* TA-MING-CHÊNG-HUA-NIEN-CHIH (1465-1487), on the foot; but the bowl may more safely be placed in the reign of K'ANG-HSI. (1662-1722.)

Diameter $7\frac{1}{2}$ *inches.*

WHITE DECORATED BOWL *painted in five colors.*

No. 1262. The interior pencilled with a cluster of roses and a border of flowers, the exterior embellishment representing branches of the bamboo tree painted in black, and foliage, flowers, and butterflies. Some of the black foliage appears as though in a wind-storm. K'ANG-HSI. (1662-1722.)

Diameter 7 *inches.*

SMALL BLACK CLUB-SHAPED VASE.

No. 1263. Its ornamentation in mother-of-pearl comprising flowers, rocks and butterflies; the neck surrounded by a basket-work pattern; at the shoulder and foot lustrous bands with the texture of metal and the fineness of sea-sand. *Mark:* a double-ring. K'ANG-HSI. (1662-1722.)

Height 10 *inches.*

CASE W

OVOID JAR *with bell-shaped cover.*

No. 1264. Similar to Nos. 944 to 946 in Case XXXIX, recorded in Vol. I of the catalogue, and having a dog FU mount like its companions. Blue, rose and yellow chrysanthemums, with deep green scroll leaves on a black ground supporting white reserves of varied shape, with flowers in delicate colors. CH'IEN-LUNG. (1736-1795.)

Height $17\frac{3}{4}$ *inches.*

TWO OVOID JARS *in pale rose, with bell covers, the reserves filled with flowers.*

Nos. 1265, 1266. These jars are similar to Nos. 1014, 1015 in Case XLII, Vol. I of the catalogue, except that the body-glaze is of a slightly deeper rose than in those. CH'IEN-LUNG. (1736–1795.)

(*Plate CIV.*) *Height* 18½ *inches.*

WHITE AND GREEN BOTTLE *displaying green foliage on a white ground.*

No. 1267. CH'IEN-LUNG. (1736–1795.)

Height 9 *inches.*

ROSE AND WHITE VASE, *high-shouldered.*

No. 1268. A border of hanging tassels at the lip, two gold dog-head and ring ornaments in relief at the shoulder, the body covered with vines and flowers. *Mark:* TA-CH'ING-YUNG-CHÊNG-NIEN-CHIH; made in the reign of YUNG-CHÊNG of the great CH'ING dynasty. (1723–1735.)

Height 10 *inches.*

PEACH AND WHITE CYLINDRICAL VASE *with a decoration of vines and flowers.*

No. 1269. YUNG-CHÊNG. (1723–1735.)

Height 13 *inches.*

CYLINDRICAL VASE *with spreading lip.*

No. 1270. Pale pink, with white medallions of chrysanthemums and other flowers in yellow, white, blue, *aubergine* and red. CH'IEN-LUNG. (1736–1795.)

Height 14 *inches.*

PLATE CXXXVI

CASE Y, NO. 1351

Description page 84



IMPERIAL DECORATED BOTTLE.

No. 1271. In lemon-yellow with a most elaborate floral treatment in seven colors, and neck and base lined in pale blue. *Mark:* the seal of CH'IEN-LUNG. (1736–1795.)

Height 6 *inches.*

LARGE PEACH PLATE.

No. 1272. Decorated in five colors inside and out with seven peaches and five flying bats, five of the peaches and three of the bats appearing on the face, the others at the back. *Mark:* TA-CH'ING-YUNG-CHÊNG-NIEN-CHIH. (1723–1735.)

Diameter 19½ *inches.*

LARGE SEVEN-COLOR PLAQUE.

No. 1273. With five borders in pale blue and rose, its main decoration peacocks perched on flower branches and below them roosters on rocks and on the ground. CH'IEN-LUNG. (1736–1795.)

Diameter 21½ *inches.*

BOTTLE-FORM VASE.

No. 1274. Imperial porcelain of superb quality, displaying on a pure white ground branches of flowers in rose and white. *Mark:* TA-CH'ING-YUNG-CHÊNG-NIEN-CHIH; made in the reign of YUNG-CHÊNG of the great CH'ING (or present) dynasty. (1723–1735.)

Height 15 *inches.*

SMALL WHITE JARDINIÈRE.

No. 1275. Garden flowers in full bloom painted in five colors. On the top of the rim a Greek fret border in slight relief. CH'IEN-LUNG. (1736–1795.)

Height 10 *inches.*

TALL GALLIPOT *adorned with coral flowers and green and blue leaves.*

No. 1276. CH'IEN-LUNG. (1736–1795.)

Height 14½ *inches.*

DEEP BOWL *in black, green and rose.*

No. 1277. With white reserves revealing figures in gardens and looking from windows and porches, and landscape and river views. The interior is black-bordered, with clusters of flowers. CH'IEN-LUNG. (1736–1795.)

Diameter 15 *inches.*

BOWL.

No. 1278. The outside deep rose with petal-shaped forms in blue surmounted by a white rim; inside, a vase, flowers on a white ground, and a floral border with white reserves. This bowl is similar to No. 1002, in Case XLI, Vol. I of the catalogue, except that the rim of that one is gilded. CH'IEN-LUNG. (1736–1795.)

Diameter $15\frac{1}{2}$ *inches.*

TALL GALLIPOT.

No. 1279. Decorated in five colors with flowers, phœnixes and borders in a generally conventional treatment. The colors of the sixteenth century MING vases have been here imitated. CH'IEN-LUNG. (1736–1795.)

Height $13\frac{1}{2}$ *inches.*

CASE X

LARGE BOTTLE.

No. 1280. Bearing a decoration of peaches and flowers in pink, white, black and various tones of green on a white ground. CH'IEN-LUNG. (1736–1795.)

(*Plate CV.*) *Height* 20 *inches.*

LARGE BOTTLE.

No. 1281. Similar to the preceding but adorned with three fruits, the peach, pomegranate, and "Buddha's hand" fruit, besides flowers. CH'IEN-LUNG. (1736–1795.)

Height $20\frac{1}{2}$ *inches.*

PLATE CXXXVII

CASE Y, NO. 1352

Description on page 85



TWO TALL CYLINDRICAL JARS *with swelling centres receding in equivalent curves of perfect symmetry toward the neck above and the knee below to a lip and a foot each slightly spreading.*

Nos. 1282, 1283. The bulging pearl-white centres decorated with four minutely painted circular medallions in coral, red and gold, the same colors with blue added appearing in ornamental bands at the neck and foot. From the Imperial collection. YUNG-CHÊNG. (1723–1735.)

(*Plate CVI.*) *Height* $16\frac{3}{4}$ *inches.*

CABINET BOTTLE *of exceptional fineness.*

No. 1284. An Imperial specimen with a decoration of ornaments and flowers drawn in conventional style in seven colors on a *café-au-lait* ground. *Mark:* the seal of CH'IEN-LUNG in gold. (1736–1795.)

Height $8\frac{1}{4}$ *inches.*

TWO EGGSHELL IMPERIAL LANTERNS, *hexagonal and reticulated, with the* mille fleurs *decoration.*

Nos. 1285, 1286. In the centre of the pierced panels circular medallions, each ornamented with a different figure composition, and all the pierced work framed with paintings of the "thousand flowers." On metal stands of contemporary origin. YUNG-CHÊNG. (1723–1735.)

Height 10 *inches.*

RETICULATED DOUBLE VASE, *the interior vase revolving but not removable.*

No. 1287. The outer vase, embellished with gold on a celadon ground, is cut by eight oval openings through which may be perceived the flying butterflies and flowers which adorn the inner vase. The outlines of the ovals are interrupted by carefully modelled flowers of the four seasons and other floral varieties. *Mark:* the CH'IEN-LUNG seal. (1736–1795.)

(*Plate CVII.*) *Height* 11 *inches.*

TWO TALL EGGSHELL VASES *with hat-shaped covers surmounted by seated lions in blue, red, and green.*

Nos. 1288, 1289. The bodies of the vases have the appearance of mosaics of minute hexagonal medallions, largely in coral and black, with long panels decorated with figures and outdoor scenes. Scroll medallions with birds and leaves adorn the necks, with smaller medallions in black and coral on the shoulders, and similar medallions appear on the covers. Late CH'IEN-LUNG. (1736–1795.)

Height 19 *inches.*

TWO EGGSHELL LANTERNS.

Nos. 1290, 1291. Hexagonal, the panels perforated and having each a circular medallion ornamented with figures, the reticulated panels framed in drawings of archaic dragons in five colors. Base and neck treated in rose, lemon and yellow. YUNG-CHÊNG. (1723–1735.)

Height 13 *inches.*

TWO SMALL EGGSHELL BOWLS.

Nos. 1292, 1293. With an elaborate decoration of the "thousand flowers" forming a band about the body. *Mark:* the YUNG-CHÊNG seal. (1723–1735.)

Diameter $4\frac{1}{4}$ *inches.*

MINIATURE GLOBULAR VASE *of eggshell porcelain.*

No. 1294. Its adornment, coral dragons pursuing the flaming jewel. CH'IEN-LUNG. (1736–1795.)

Diameter 2 *inches.*

TWO LARGE OVOID *MILLE FLEURS* VASES.

Nos. 1295, 1296. Imperial specimens. The entire body covered with the thousand-flowers motive exquisitely drawn and brilliantly painted, These vases bear the CH'IEN-LUNG seal. (1736–1795.)

(*Plate CVIII.*) *Height* 15 *inches.*



TALL OVIFORM JAR.

No. 1297. With a floral embellishment, the peony and magnolia prevailing, and song birds among branches, in seven colors. The interior of the neck is glazed in a pale robin's-egg blue. CHIA-CH'ING. (1796–1820.)

Height 19 *inches.*

TWO FLOWER-PANEL VASES.

Nos. 1298, 1299. The four panels in white reserve surrounded by a Sèvres-blue ground almost wholly covered by a floral decoration in gold. The panels contain beautifully drawn garden flowers, the varieties differing in each. From the Imperial collection. *Mark:* the seal of CH'IEN-LUNG under the foot. (1736–1795.)

(*Plate CIX.*) *Height* 15 *inches.*

IMPERIAL CABINET-SIZE VASE *with trumpet neck.*

No. 1300. The whole surface of white glaze decorated with a vine and leaf pattern in coral. The foot bears the six-character mark of YUNG-CHÊNG pencilled in blue. (1723–1735.)

Height $9\frac{1}{2}$ *inches.*

CASE Y

FLASK-SHAPED BOTTLE *with tall slender neck.*

No. 1301. Powder-blue, the glaze of sapphire quality being applied with mottled effect. A companion to No. 95 in Case V (5). K'ANG-HSI. (1662–1722.)

(*Plate CX.*) *Height* 16 *inches.*

CYLINDRICAL VASE *with short neck.*

No. 1302. Brilliant *sang-de-bœuf*, the interior of the neck displaying a fine brown crackle, with the foot glazed in ivory-white. K'ANG-HSI. (1662–1722.)

(*Plate CXI.*) *Height* 17 *inches.*

TALL TURQUOISE BOTTLE *with wide cylindrical neck; an incomparable specimen.*

No. 1303. This glaze more closely repeats the hue of the Eastern stone for which it is named than that of any other piece of porcelain known. The bottle is lined with a white glaze and the foot is similarly coated. K'ANG-HSI. (1662–1722.)

(*Plate CXII.*) *Height* 18½ *inches.*

TALL OVIFORM JAR *with spreading lip.*

No. 1304. Ashes of roses, the glaze applied with great evenness over the entire surface. K'ANG-HSI. (1662–1722.)

(*Plate CXIII.*) *Height* 17 *inches.*

GLOBULAR BOTTLE *in slate-blue, with tall slender neck.*

No. 1305. At the base of the neck slight markings indicate that gold has been used in pencilling a conventional border which has now all but disappeared. K'ANG-HSI. (1662–1722.)

(*Plate CXIV.*) *Height* 17 *inches.*

GLOBULAR WATER VESSEL *with depressed neck.*

No. 1306. *Clair-de-lune.* A companion in form to No. 13 in Case N. *Mark:* six characters of K'ANG-HSI. (1662–1722.)

Diameter 4 *inches.*

SLENDER-NECKED VASE *with a celadon crackled surface.*

No. 1307. In slight relief, flowers and vines ending with a border at the shoulder. K'ANG-HSI. (1662–1722.)

(*Plate CXV.*) *Height* 10½ *inches.*

PLATE CXXXIX

CASE Y, NO. 1351

Description on page 85



MILK-WHITE CABINET-SIZE BOTTLE *without ornamentation.*

No. 1308. *Mark:* YUNG-CHÊNG sea in blue on foot. (1723–1735.)

(*Plate CXVI.*) *Height* 6 *inches.*

SEMI-EGGSHELL BOTTLE *of cabinet size.*

No. 1309. Ivory-white. Over the surface vines and foliage in slight relief CH'IEN-LUNG. (1736–1795.)

Height 5 *inches.*

RING-NECK AMPHORA *in a celadon glaze.*

No. 1310. Modelled in slight relief are dragons which, emerging from the sea, overspread half the body of the vase. At the neck, the three rings which are found upon the peach-bloom vases of this size and form. K'ANG-HSI. (1662–1722.)

(*Plate CXVII.*) *Height* $7\frac{1}{2}$ *inches.*

OVIFORM VASE *with trumpet lip.*

No. 1311. Mustard-yellow crackle, the interior of the neck and rim glazed in camellia-green. CH'IEN-LUNG. (1736–1795.)

(*Plate CXVIII.*) *Height* 6 *inches.*

TWO TALL GREEN BOTTLES.

Nos. 1312, 1313. Glazed in the green of the camellia leaf. Over the entire surface a pin-head crackle, and a metallic lustre illuminating the whole. Early CH'IEN-LUNG. (1736–1795.)

(*Plate CXIX.*) *Height* 17 *inches.*

UNIQUE STRAW-COLORED BEAKER *with a trumpet-shaped neck.*

No. 1314. Over the whole surface is drawn an intricate pattern of vines and flowers and conventionalized cloud forms, intermingled with dragons which appear forging their way through clouds and foliage. KANG-HSI. (1662-1722.)

(*Plate CXX.*) *Height* 17 *inches.*

SUPERB YELLOW GOURD-SHAPED VASE.

No. 1315. The lustrous glaze is so applied as to produce beautiful gradations over the surface of the double-gourd in the shape of which the vase is fashioned. CH'IEN-LUNG. (1736-1795.)

(*Plate CXXI.*) *Height* $17\frac{1}{2}$ *inches.*

CLUB-SHAPED VASE *in brilliant mirror-black with the interior and the foot covered with a white glaze.*

No. 1316. The evenness of the deep, black glaze distinguishes this vase beyond others of its class. K'ANG-HSI. (1662-1722.)

(*Plate CXXII.*) *Height* 18 *inches.*

NINE PEACH-BLOOM ROUGE BOXES.

Nos. 1317 to 1325. The glaze ranges from the palest tint of ashes-of-roses to the richest, deepest hue of a ripened peach, while on some it is mottled, clouded, and flecked with green. Each box has its own oval cover and in every instance the base bears the six-character mark of K'ANG-HSI. (1662-1722.)

(*Plate CXXIII.*) *Diameter* $2\frac{3}{4}$ *inches.*

TWO AMPHORAS *of the peach-bloom family.*

Nos. 1326, 1327. Similar to those in Case M, Nos. 17 to 22. Each has the K'ANG-HSI characters on its base. (1662-1722.)

(*Plate CXXIV.*) *Height* 6 *inches.*

PLATE CXL

CASE Y, NO. 1355

Description on page 85



TWO SHALLOW PEACH-BLOOM WATER VESSELS.

Nos. 1328, 1329. One richly mottled, the second flecked with green; both on ivory mounts and each with the six-character mark of K'ANG-HSI. (1662-1722.)

(*Plate CXXV.*) *Diameter* 4½ *inches.*

TWO WRITER'S WATER VASES.

Nos. 1330, 1331. Semi-globular, exhibiting the peach-bloom glaze in still another variety of mottling. Similar to No. 16 in Case M. *Mark:* the six characters of K'ANG-HSI. (1662-1722.)

(*Plate CXXVI.*) *Diameter* 5 *inches.*

TALL CHRYSANTHEMUM BOTTLE *in peach-bloom glaze, with trumpet lip.*

No. 1332. The device of the chrysanthemum flower appears in an ornamentation which surrounds the lower body. The surface bears a light tone of the peach-bloom glaze with spots of the deeper color. *Mark:* six characters of K'ANG-HSI. (1662-1722.)

Height 8 *inches.*

TALL CHRYSANTHEMUM PEACH-BLOOM BOTTLE, *a companion to the preceding but of much deeper tone.*

No. 1333. Beneath the rim the thin glaze produces a cloud effect which gives distinction to this much-prized specimen. *Mark*: six characters of K'ANG-HSI. (1662-1722.)

(*Plate CXXVII.*) *Height* 8 *inches.*

CHRYSANTHEMUM BOTTLE *in flawless celadon glaze with slender, spreading neck.*

No. 1334. This bottle is one of the few perfect specimens known of this glaze and was undoubtedly made by the potter who produced the proclaimed peach-bloom glazes. It bears the same six-character mark on the foot indicating its K'ANG-HSI origin. (1662-1722.)

(*Plate CXXVIII.*) *Height* 8 *inches.*

CONE-SHAPED VASE *in robin's-egg blue.*

No. 1335. SUNG. (960–1279.)

(*Plate CXXIX.*) *Height* 3 *inches.*

CONE-SHAPED VASE *of aubergine tint with slight mottling.*

No. 1336. Companion to the preceding. An unusual example of this early work of the potter. SUNG. (960–1279.)

(*Plate CXXIX.*) *Height* $2\frac{1}{2}$ *inches.*

UNIQUE YUAN BOTTLE.

No. 1337. Thick-set, the surface strewn with modelled flowers and glazed in dull black, the neck and foot lined with a pale yellow crackled glaze. YUAN. (1280–1367.)

(*Plate CXXIX.*) *Height* $3\frac{1}{2}$ *inches.*

PEARL-GREY CRACKLED BOTTLE.

No. 1338. This glaze is among the rarest of the monochromes and the fineness of the crackle in this example makes it notable in its class. YUNG-CHÊNG. (1723–1735.)

Height $5\frac{1}{2}$ *inches.*

ROSE-DU-BARRY BOTTLE.

No. 1339. A perfect vase. The glaze is of great rarity and beauty. Another vase in this shape in its perfect state has not been found. *Mark:* CH'IEN-LUNG seal in coral glaze on the foot. (1736–1795.)

(*Plate CXXX.*) *Height* $9\frac{1}{4}$ *inches.*

SLENDER-NECKED VASE *in* clair-de-lune.

No. 1340. A specimen from the Imperial collection. *Mark:* the seal of YUNG-CHÊNG on the foot. (1723–1735.)

(*Plate CXXXI.*) *Height* 6 *inches.*

PLATE CXLI

CASE Y, NO. 1356

Description on page 85



CLAIR-DE-LUNE AMPHORA.

No. 1341. The rare glaze covering the body of the vase and lining the neck. *Mark:* six characters of K'ANG-HSI. (1662-1722.)

Height $6\frac{1}{4}$ *inches.*

CYLINDRICAL VASE *in ivory-white with inscriptions incised under the glaze.*

No. 1342. K'ANG-HSI. (1662-1722.)

Height $5\frac{3}{4}$ *inches.*

WHITE EGGSHELL BOWL *with rice grain ornamentation.*

No. 1343. CH'IEN-LUNG. (1736-1795.)

(*Plate CXXXII.*) *Diameter* $8\frac{1}{4}$ *inches.*

SEMI-EGGSHELL BOWL.

No. 1344. *Clair-de-lune. Mark:* six characters of YUNG-CHÊNG. (1723-1735.)

Diameter $6\frac{1}{4}$ *inches.*

SMALL CREAM-WHITE CYLINDRICAL VASE.

No. 1345. YUNG-CHÊNG. (1723-1735.)

Height $3\frac{3}{4}$ *inches.*

CYLINDRICAL BOTTLE.

No. 1346. Pure white, with the six-character mark of K'ANG-HSI pencilled in blue. (1662-1722.)

Height $5\frac{1}{2}$ *inches.*

SHALLOW WATER VESSEL.

No. 1347. Mottled peach-bloom with rich clouded effect. *Mark:* six characters of K'ANG-HSI. (1662-1722.)

Diameter 4½ *inches.*

SLENDER-NECKED BOTTLE *in dark turquoise.*

No. 1348. With archaic devices under the glaze which suggest that a copy has been made of some very early bronze. On the foot, six-character mark of CHÊNG-HUA (1465-1487) within a double-ring — fictitious. K'ANG-HSI. (1662-1722.)

(*Plate CXXXIII.*) *Height* 9 *inches.*

GALLIPOT *in the pistache glaze highly prized among monochromes.*

No. 1349. *Mark:* TA-CH'ING-YUNG-CHÊNG-NIEN-CHIH. (1723-1735.)

(*Plate CXXXIV.*) *Height* 8 *inches.*

TALL OVIFORM VASE *in* café-au-lait *glaze, the whole surface finely crackled; a specimen of unusual rarity.*

No. 1350. K'ANG-HSI. (1662-1722.)

(*Plate CXXXV.*) *Height* 17¼ *inches.*

CREAM-WHITE BOTTLE.

No. 1351. With water plants and cranes modelled in slight relief over the whole body. *Mark:* seal of CH'IEN-LUNG. (1736-1795.)

(*Plate CXXXVI.*) *Height* 11 *inches.*

PLATE CXLII

CASE Y, NO. 1357

Description on page 85



TALL OVIFORM VASE *with short spreading neck in brilliant* sang-de-bœuf.

No. 1352. This vase has been known in China and the Occident as "The Flame" ("La Flamme"), and in its effulgent gradations of color reveals itself a specimen without a rival in luminosity. K'ANG-HSI. (1662–1722.)

(*Plate CXXXVII.*) *Height* 17 *inches.*

LARGE GALLIPOT.

No. 1353. Royal blue, the surface having an even lustre, with a white glaze lining the neck and covering the foot. CH'IEN-LUNG. (1736–1795.)

(*Plate CXXXVIII.*) *Height* 13 *inches.*

OVIFORM JAR.

No. 1354. Metallic surface of emerald-green crackle in a tone rarely found. The gem which it resembles has seldom been imitated so perfectly. K'ANG-HSI. (1662–1722.)

(*Plate CXXXIX.*) *Height 7 inches.*

BOTTLE-FORM VASE *in robin's-egg* soufflé *glaze with dull lustre.*

No. 1355. CH'IEN-LUNG. (1736–1795).

(*Plate CXL.*) *Height* $14\frac{1}{2}$ *inches.*

CABINET BOTTLE *of burnt Sienna, very rare among the yellow glazes, with rich lustre and fine color gradations.*

No. 1356. K'ANG-HSI. (1662–1722.)

(*Plate CXLI.*) *Height* $5\frac{1}{2}$ *inches.*

SMALL BOTTLE.

No. 1357. Rich, dull *sang-de-bœuf*, with surface slightly crackled. K'ANG-HSI. (1662–1722.)

(*Plate CXLII.*) *Height* $4\frac{1}{2}$ *inches.*

SEMI–EGGSHELL GLOBULAR BOTTLE.

No. 1358. Old ivory-white crackled glaze. Of the texture often called *pâte tendre* or "soft paste." The whole surface bears in slight relief flowers and vines, with a conventional border. YUNG–CHÊNG. (1723–1735.)

(*Plate CXLIII*). *Height* 12½ *inches.*

EGG–FORM VASE *in apple-green with a giant crackle.*

No. 1359. The heavy crackle is indicated in brown lines which cover the surface and extend over the foot. The vase is of the stone-weight variety of porcelain. K'ANG–HSI. (1662–1722.)

(*Plate CXLIV.*) *Height* 4½ *inches.*

WIDE–NECKED JAR *in rose-pink crackle with a dull lustre.*

No. 1360. K'ANG–HSI. (1662–1722.)

(*Plate CXLV.*) *Height* 9 *inches.*

THICK–SET BOTTLE.

No. 1361. Dark powder-blue of the deep variety resembling the lapis-lazuli. K'ANG–HSI. (1622–1722.)

(*Plate CXLVI.*) *Height* 16½ *inches.*

BOTTLE–FORM VASE *in ruby-red, the glaze evenly applied, its tone deepening toward the foot.*

No. 1362. The depth of the color, and its extreme richness and brilliancy, have caused the vase to be likened unto the precious stone, and amateurs have designated it "The Ruby." The vase is flawless and was produced at King-tê-chên during the LANG prefecture, which coincided with the first score and one of the years of K'ANG–HSI'S reign, extending from 1662 to 1683. This bottle is believed to be the finest example of *sang-de-bœuf* in existence. K'ANG–HSI. (1662–1722).[1 L]

(*Plate CXLVII. Frontispiece.*) *Height* 16 *inches.*

[1 L] In Mr. Morgan's library.

PLATE CXLIII

CASE Y, NO. 1358

Description on page 86



CASE Z

BOTTLE *in the red glaze known as the dragon's-blood variety.*

No. 1363. This glaze is extremely rare. The bottle, which has been in Imperial possession for many years, is flawless. It is in form a companion to the incomparable ruby-red bottle in Case Y, No. 1362. These two bottles, with the tall vase known as "The Flame," No. 1352 in Case Y, are the most famous triumvirate in old red-glaze Chinese porcelain extant. K'ANG-HSI. (1662–1722.) [1 L]

Height 14½ *inches.*

Other large red porcelain vases of similar forms and sizes and superlative quality may be studied in Nos. 734, 734 A, 739 and 740, in Case XXVII and Nos. 763 A and 763 B in Case XXVIII; while miniature and cabinet specimens of great charm in this color may be viewed in this case (Z) and in its neighbor Case Y.

TALL ROBIN'S-EGG BLUE BOTTLE.

No. 1364. Flawless, with dull lustre, the glaze covering and lining the entire object. CH'IEN-LUNG. (1736–1795.)

Height 15½ *inches.*

PEARL-GREY CRACKLE BOTTLE.

No. 1365. Of lustrous surface, the foot stamped with the CH'IEN-LUNG seal in blue. (1736–1795.)

Height 11 *inches.*

CABINET-SIZE GALLIPOT *of pistache glaze.*

No. 1366. With a floral design delicately executed under the glaze ornamenting the entire body, and finely pencilled borders surrounding shoulder and base. *Mark:* the seal of CH'IEN-LUNG stamped in coral-red beneath the glaze of the foot. (1736–1795.)

Height 6½ *inches.*

[1 L] In Mr. Morgan's library.

CHOCOLATE-COLORED BOTTLE *with a high lustre.*

No. 1367. The glaze covering completely body, neck and interior alike. This object is believed to be unique. CH'IEN-LUNG. (1736–1795.)

Height $9\frac{1}{2}$ *inches.*

SMALL LAVENDER GALLIPOT.

No. 1368. With a white glaze within the neck and on the foot. *Mark:* six characters of K'ANG-HSI. (1662–1722.)

Height $6\frac{1}{4}$ *inches.*

PALE CELADON BOTTLE.

No. 1369. The glaze of the finest quality with soft, brilliant lustre; foot covered with the same glaze. *Mark:* CH'IEN-LUNG seal stamped in blue. (1736–1795.)

Height $10\frac{1}{2}$ *inches.*

TALL SLENDER-NECKED BOTTLE *in* Rose-du-Barry *glaze with orange-skin surface.*

No. 1370. CH'IEN-LUNG. (1736–1795.)

Height 16 *inches.*

LIME-PEEL JAR, *ovoid, of cabinet size.*

No. 1371. Surface with a dull lustre, the tone a remarkable rendering of the quality of the fruit; a color of unusual rarity. CH'IEN-LUNG. (1736–1795.)

Height $8\frac{1}{2}$ *inches.*

CABINET-SIZE GALLIPOT.

No. 1372. Deep violet. *Mark:* CH'IEN-LUNG seal under the glaze of the foot. (1736–1795.)

Height 9 *inches.*

PLATE CXLIV

CASE Y, NO. 1359

Description on page 86



BOTTLE *with the* moutarde *glaze in a tone exceptionally rare.*

No. 1373. The surface has a dull and attractive lustre. *Mark:* the seal of TAO-KUANG. (1820–1850.)

Height 13½ *inches.*

LARGE BOTTLE-FORM VASE *of the tint of wet tea leaves.*

No. 1374. The glaze applied evenly and having a dull lustre. *Mark:* the square seal of CH'IEN-LUNG, incised, on the foot. (1736–1795.)

Height 13½ *inches.*

ROYAL-BLUE GALLIPOT.

No. 1375. Base and interior covered with a pure white glaze. *Mark:* TA-CH'ING-YUNG-CHÊNG-NIEN-CHIH within a double ring; made in the reign of YUNG-CHÊNG of the great CH'ING dynasty. (1723–1735.)

Height 9¾ *inches.*

SEAL-BROWN GALLIPOT *with rich lustre.*

No. 1376. CH'IEN-LUNG. (1736–1795.)

Height 6½ *inches.*

TALL BOTTLE *in mottled cherry-red, the gradations over body and neck being of much charm and interest.*

No. 1377. CH'IEN-LUNG. (1736–1795.)

Height 12½ *inches.*

GOURD-SHAPED VASE *in mustard-yellow crackle.*

No. 1378. The entire surface and the interior of the neck covered with the glaze. A vase of unusual interest because of the evenness of the crackle and the beauty of the lustre. CH'IEN-LUNG. (1736–1795.)

Height 13 *inches.*

THICK-SET BOTTLE *with celadon glaze and giant crackle.*

No. 1379. *Mark:* CH'IEN-LUNG seal in blue on foot. (1736–1795.)

Height 5 *inches.*

SUPERB TALL CLUB-SHAPED VASE.

No. 1380. A coral glaze of mottled aspect applied over the whole body. The entire surface has a metallic lustre giving the effect of a dull bluish iridescence, which is a feature of all the early pieces in this rare single-color glaze. K'ANG-HSI. (1662–1722.)

Height $17\frac{1}{2}$ *inches.*

SMALL THICK-SET BOTTLE-FORM VASE *in the hue of ashes of roses.*

No. 1381. K'ANG-HSI. (1662–1722.)

Height $5\frac{1}{4}$ *inches.*

CELADON VASE *of gourd form and high lustre.*

No. 1382. Heavy-weight porcelain; the glaze applied with great evenness. *Mark:* seal of CHIA-CH'ING. (1796–1820.)

Height $13\frac{1}{4}$ *inches.*

TALL GREEN BOTTLE *of unique shape, the lip having a cup contour which distinguishes this among bottle-form vases.*

No. 1383. The color is a rich camellia-green with the finest pin-point crackle. CH'IEN-LUNG. (1736–1795.)

Height $12\frac{1}{2}$ *inches.*

PLATE CXLV

CASE Y. NO. 1360

Description on page 86



BRILLIANT CHROME-YELLOW BOTTLE *with trumpet lip.*

No. 1384. The glaze covering body and foot and stopping at the rim; a specimen of much rarity. CH'IEN-LUNG. (1736–1795.)

Height $11\frac{3}{4}$ *inches.*

SMALL BOTTLE-FORM VASE *in leaf-green.*

No. 1385. CH'IEN-LUNG. (1736–1795.)

Height $5\frac{1}{4}$ *inches.*

CABINET-SIZE TRUMPET-NECK VASE *in brilliant coral, of high lustre, with an ivory-white foot.*

No. 1386. K'ANG-HSI. (1662–1722.)

Height $7\frac{3}{4}$ *inches.*

UNIQUE VASE *of the MING era.*

No. 1387. Dense stone-weight porcelain of WAN-LI (1573–1619), with an apple-green crackle glaze overrunning the neck and there revealing its thickness; one of the few recognized pieces in this color of the late MING period.

Height $9\frac{1}{4}$ *inches.*

POWDER-BLUE VASE *with trumpet neck and socket foot.*

No. 1388. The two rings in blue on the base indicate the K'ANG-HSI period. (1662–1722.)

Height $8\frac{1}{4}$ *inches.*

PALE PINK BOTTLE.

No. 1389. Over the entire surface a scroll pattern incised under the glaze; the foot glazed in light green. CH'IEN-LUNG. (1736–1795.)

Height 5 inches.

TALL BOTTLE *in dark turquoise of brilliant lustre with a pin-head crackle.*

No. 1390. CH'IEN-LUNG. (1736–1795.)

Height $11\frac{1}{2}$ *inches.*

LANG-YAO VASE *in mottled red with trumpet neck.*

No. 1391. Beautifully marked specimen of the K'ANG-HSI era. This has been called the seedling vase, because of the small flecks over the surface. K'ANG-HSI. (1662–1722.)

Height $8\frac{1}{4}$ *inches.*

SMALL BOTTLE in pale pea-green.

No. 1392. CH'IEN-LUNG. (1736–1795.)

Height $9\frac{1}{4}$ *inches.*

EGG-FORM VASE *in an ivory-white soft glaze.*

No. 1393. On one side a branch of leaves and flowers in slight relief. YUNG-CHÊNG. (1723–1735.)

Height $4\frac{1}{4}$ *inches.*

GREY CELADON VASE, *ovoid, with trumpet neck.*

No. 1394. *Mark:* YUNG-CHÊNG seal in blue on foot. (1723–1735.)

Height $10\frac{3}{4}$ *inches.*

OVOID VASE *with trumpet neck.*

No. 1395. Mazarine-blue. *Mark,* within a double ring: TA-CH'ING-YUNG-CHÊNG-NIEN-CHIH. (1723–1735.)

Height 11 *inches.*

PLATE CXLVI

CASE Y, NO. 1361

Description on page 86



EGG-FORM VASE *in copper-color glaze with metallic lustre.*

No. 1396. K'ANG-HSI. (1662-1722.)

Height $4\frac{1}{4}$ *inches.*

CAFÉ-AU-LAIT BOTTLE *with a white glaze on the base and down the neck.*

No. 1397. CH'IEN-LUNG. (1736-1795.)

Height $8\frac{3}{4}$ *inches.*

OVOID VASE *with trumpet lip.*

No. 1398. Brilliant mottled *sang-de-bœuf*, the richness of the blood-red glaze enhanced by flecks of grey. K'ANG-HSI. (1662-1722.)

Height $9\frac{1}{2}$ *inches.*

LARGE TRUMPET-NECKED SHAGREEN VASE.

No. 1399. Its feature is an ornamentation of vines and flowers pencilled in black, with conventional borders also outlined, over an evenly crackled surface. CH'IEN-LUNG. (1736-1795.)

Height $11\frac{1}{2}$ *inches.*

CABINET-SIZE GALLIPOT *in brown-black glaze.*

No. 1400. K'ANG-HSI. (1662-1722.)

Height $4\frac{1}{2}$ *inches.*

TEMPLE VASE *in white glaze with spreading base and ring neck.*

No. 1401. K'ANG-HSI. (1622-1722.)

Height 9 *inches.*

TEMPLE VASE *in coral-red of dull lustre.*

No. 1402. Companion to the preceding. K'ANG-HSI. (1662-1722.)

Height 9 *inches.*

SMALL BEAKER.

No. 1403. Stone-weight porcelain, the interior and exterior covered with a dark grey celadon glaze. K'ANG-HSI. (1662-1722.)

Height 5 *inches.*

SMALL BEAKER.

No. 1404. Similar to the preceding but with the rare pearl-color glaze. YUNG-CHÊNG. (1723-1735.)

Height $4\frac{3}{4}$ *inches.*

LEMON-YELLOW GALLIPOT.

No. 1405. With the texture of the skin of the fruit, of dull lustre. K'ANG-HSI. (1662-1722.)

Height 8 *inches.*

BOTTLE-FORM VASE *in myrtle-green, with the foot and the interior of the neck in ivory-white.*

No. 1406. Dense porcelain, its surface having the texture of wax. A fine example of this uncommon monochrome. K'ANG-HSI. (1662-1722.)

Height $8\frac{1}{2}$ *inches.*

DARK SLATE-BLUE VASE *with trumpet lip.*

No. 1407. K'ANG-HSI. (1662-1722.)

Height $5\frac{1}{2}$ *inches.*

TRUMPET-LIPPED VASE, *a pendant to the preceding.*

No. 1408. In a lighter tone of the same hue with smaller lip. K'ANG-HSI. (1662-1722.)

Height $5\frac{1}{2}$ *inches.*

CABINET-SIZE BOTTLE *with a slender neck.*

No. 1409. *Rose soufflé,* with the interior of the neck glazed in light green, and a white foot. CH'IEN-LUNG. (1736-1795.)

Height $6\frac{1}{2}$ *inches.*

BOTTLE-SHAPED VASE.

No. 1410. Curiously mottled in blue and white. The rich, deep blue is almost hidden by a frosting within the glaze, created by innumerable infinitesimal flecks of white, all over the body. CH'IEN-LUNG. (1736-1795.)

Height $6\frac{1}{4}$ *inches.*

MIRROR-BLACK GOURD-SHAPED VASE.

No. 1411. The dense color applied on a pure white porcelain with a noticeably perfect white finish at rim and base. K'ANG-HSI. (1662-1722.)

Height 8 *inches.*

BOTTLE-FORM VASE.

No. 1412. Dull, cherry-red; the glaze evenly distributed over the surface, which has little lustre. CH'IEN-LUNG. (1736-1796.)

Height $7\frac{1}{2}$ *inches.*

GALLIPOT *in the hue of the green turquoise.*

No. 1413. With branches and blossoms of the hawthorn modelled in low relief under a dull glaze. *Mark:* CH'IEN-LUNG seal in blue. (1736-1795.)

Height 10 *inches.*

THICK-SET BOTTLE *in old-rice color with light brown crackle.*

No. 1414. K'ANG-HSI. (1662-1722.)

Height $7\frac{1}{2}$ *inches.*

THICK-NECKED VASE *of stone-weight porcelain with dull surface.*

No. 1415. Pale apple-green craekle, coarse, and of even proportions. K'ANG-HSI. (1662-1722.)

Height $7\frac{1}{2}$ *inches.*

GALLIPOT.

No. 1416. *Rose-du-Barry* of even surface, the poreelain therein differing from most of those in this eolor, whieh usually have surfaces of orange-skin texture. The vase exhibits another interesting variation from the usual in that it bears on its foot the six eharacters of CH'IEN-LUNG, within a double-ring, whereas the productions of this reign ordinarily are marked with the seal of the period. (1736-1795.)

Height $9\frac{1}{2}$ *inches.*

UNIQUE GLOBULAR VASE *in lettuce-green.*

No. 1417. The dull surface marked by a foliated pattern in slight relief. K'ANG-HSI. (1662-1722.)

Height 5 *inches.*

SMALL MELON-SHAPED JAR.

No. 1418. Citron-green of dull surface, the seven divisions of the melon slightly indicated by meridional lines; a glaze not often found. K'ANG-HSI. (1662-1722.)

Height $5\frac{1}{2}$ *inches.*

TRUMPET-NECKED BOTTLE *with socket foot, in dark violet of rich lustre.*

No. 1419. CH'IEN-LUNG. (1736-1795.)

Height 6 *inches.*

PLATE CXLVIII

CASE AA, NO. 1438

Description on page 100



TRUMPET-NECKED BOTTLE *in light turquoise with pin-point crackle.*

No. 1420. CH'IEN-LUNG. (1736–1795.)

Height $5\frac{1}{2}$ *inches.*

CABINET-SIZE BOTTLE *of heavy porcelain with a glaze of mustard-yellow crackle.*

No. 1421. CH'IEN-LUNG. (1736–1795.)

Height $5\frac{1}{2}$ *inches.*

BEAKER-SHAPED VASE *of heavy porcelain.*

No. 1422. Rare Persian-turquoise shade, with a fine fish-roe crackle over the entire surface. K'ANG-HSI. (1662–1722.)

Height 8 *inches.*

IMPERIAL YELLOW BOTTLE-FORM VASE *in stone-weight porcelain of rich lustre.*

No. 1423. CH'IEN-LUNG. (1736–1795.)

Height $5\frac{1}{4}$ *inches.*

OVIFORM JAR.

No. 1424. Copper-brown with metallic lustre. K'ANG-HSI. (1662–1722.)

Height $5\frac{1}{2}$ *inches.*

SMALL IRON-RUST GALLIPOT.

No. 1425. CH'IEN-LUNG. (1736–1795.)

Height 4 *inches.*

TRUMPET-NECKED BOTTLE.

No. 1426. Fawn-color, with a surface of soft and oily quality and the lip glazed in black at the rim. CH'IEN-LUNG. (1736–1795.)

Height 12¼ *inches.*

CASE AA

TALL CELADON BEAKER *with trumpet neck and eight rings in slight relief under the lip.*

No. 1427. The neck ornamented with fern leaves and the shoulder with foliage and vines, all in low relief, and the lower body surrounded by a border of long palm leaves above a bold and heavy base-ring. This vase exhibits in a peculiarly attractive degree the greyish-green tint, or sea-green hue, which has caused this glaze to become known as celadon, and this example, a MING production of the fifteenth century, has a brilliant lustre. MING. (1368–1643.)

Height 25 *inches.*

CELADON JAR *with its own cover.*

No. 1428. Under the lustrous glaze the eight Immortals, modelled in the body in slight relief, framed in conventional vines and borders. The cover in the same glaze bears a relief ornamentation of Chinese characters and is surmounted by a seated dog in brown glaze. MING of the sixteenth century. (1368–1643.)

Height 14½ *inches.*

SMALL CELADON PLATE *of the sea-water hue.*

No. 1429. Late MING. (1368–1643.)

Diameter 13 *inches.*

LARGE CELADON PLATE.

No. 1430. Of dull lustre, with a leaf and lattice centre and scrolls and vines incised under the glaze around the rim. Sixteenth century MING. (1368–1643.)

Diameter 17 *inches.*

PLATE CXLIX

CASE CC, NO. 1464

Description on page 104

PLEASE STAMP
NO WRITING
IN MARGINS



LARGE CELADON PLATE.

No. 1431. Companion to the preceding, bearing a similar design but coarser in execution. Sixteenth century MING. (1368–1643.)

Diameter 18 *inches.*

STONE-WEIGHT CELADON PLATE.

No. 1432. With an indistinct floral medallion in the centre and vines outlined under the glaze surrounding it. Sixteenth century MING. (1368–1643.)

Diameter 13 *inches.*

SMALL CELADON PLATE *with scalloped edge.*

No. 1433. In the centre a lattice-work medallion surrounded by heavy scrolls under the glaze. MING, sixteenth century. (1368–1643.)

Diameter 11 *inches.*

LARGE DEEP CELADON PLATE *with deep fluting over the whole surface.*

No. 1434. MING, sixteenth century. (1368–1643.)

Diameter $17\frac{1}{2}$ *inches.*

LARGE DEEP CELADON PLATE *with scalloped edge.*

No. 1435. A tree in full foliage outlined in the paste of the central interior, and grooves with flowers incised under the glaze framing this in the up-curving rim. MING, sixteenth century. (1368–1643.)

Diameter 17 *inches.*

CELADON PLATE.

No. 1436. In which the glaze has taken a brownish tone, this unusual hue being a result of overfiring. The face of the plate has a fluted surface, of low undulations. MING, sixteenth century. (1368–1643.)

Diameter $13\frac{1}{2}$ *inches.*

CURIOUS CELADON RICE BOWL *of dull lustre, its ornamentation in simple lines indicating foliage.*

No. 1437. MING, of the fifteenth century. (1368–1643.)

Diameter 6 *inches.*

TALL CELADON GALLIPOT *in which the bluish trend in the hue of the glaze has prevailed over the green.*

No. 1438. Over the entire body are drawn and modelled lotus flowers, grasses and ferns, and among them are three feeding storks. This vase, by reason of its color and the lavish decoration, is unique. YUAN. (1280–1367.)

(*Plate CXLVIII.*) *Height* 16 *inches.*

LOW CIRCULAR CELADON VASE *on three feet.*

No. 1439. The lustre soft, the bottom marked underneath with the six characters of CHÊNG–HUA in blue. (1465–1487.)

Diameter $8\frac{1}{2}$ *inches.*

CELADON BEAKER.

No. 1440. Stone-weight porcelain with heavy crackle. MING, sixteenth century. (1368–1643.)

Height 7 *inches.*

DARK CELADON GALLIPOT.

No. 1441. Stone-weight porcelain of lustrous surface and crackled glaze. Surrounding the body a bold design of flowers, leaves and vines in slight relief; at the base a border of palm leaves. MING, sixteenth century. (1368–1643.)

Height 8 *inches.*

CELADON GOBLET of dull lustre.

No. 1442. MING, of the fifteenth century. (1368–1643.)

Height $5\frac{3}{4}$ *inches.*

PLATE CL

CASE CC, NOS. 1465, 1466

Descriptions on page 104



FOUR CYLINDRICAL CELADON JARS.

Nos. 1443 to 1446. All bearing designs of the eight diagrams (*pa-kua*) — often termed trigrams — which appear in different form and proportion on each. It is to be observed also that each differs from the others in its floral decoration and in the tone of the glaze. Each stands on three feet; and that the jars were made for the purpose of growing flowers or ferns is indicated by the large circular openings in their bottoms. Fifteenth century MING. (1368–1643.)

Diameter (approximate) 11 *inches.*

CASE BB

TWO TALL CLUB-SHAPED VASES *decorated in three shades of blue on a pure white ground of hard paste.*

Nos. 1447, 1448. Eighteen shield-shaped medallions bear paintings of flowers and still life, including the motive known as the "hundred antiques," and the ground-work is a lattice design with interruptions of small medallions containing a great variety of symbols. On neck and rim conventional hair-line borders in light blue. *Mark:* a double-ring. K'ANG-HSI. (1662–1722.)

Height 22 inches.

TALL TRUMPET-NECKED VASE *in brilliant blue on a lustrous white ground.*

No. 1449. Two shades of blue are used in the design which consists of hanging temple-ornaments, floral borders and a succession of line borders in white and blue. YUNG-CHÊNG. (1723–1735.)

Height 17½ *inches.*

CLUB-SHAPED VASE.

No. 1450. In brilliant blue on an ivory-white ground, the ornamentation picturing a royal lady being entertained by female musicians and dancers. On the reverse richly painted foliage. K'ANG-HSI. (1662–1722.)

Height 18 *inches.*

TALL BLUE AND WHITE BEAKER.

No. 1451. Adorned by a pheasant on a rock, branches of fruits and flowers, and song birds. Inside the neck a floral treatment. K'ANG-HSI. (1662–1722.)

Height 17½ *inches.*

TWO BLUE AND WHITE SAUCERS.

Nos. 1452, 1453. Embellished on the face and back with star-shaped medallions containing five *Shou* characters and surrounded by a brocade pattern in light blue. On the reverse a fruit ornamentation. The porcelains bear MING marks but belong to the period of CH'IEN-LUNG. (1736–1795.)

Diameter 6½ *inches.*

TWO SMALL GOBLETS *in blue and white with flowers covering the surface.*

Nos. 1454, 1455. The mark of CH'IEN-LUNG within the base is noteworthy in that the pencilled six characters follow one another in close sequence around the base instead of being imprinted in the customary form. (1736–1795.)

Height 4½ *inches.*

TALL OCTAGONAL FUNNEL-SHAPED VASE.

No. 1456. With an embellishment of eight different floral and vine designs springing up from rocks at the base. Early K'ANG-HSI. (1662–1722.)

Height 20½ *inches.*

BLUE AND WHITE PILGRIM BOTTLE.

No. 1457. With animal-head handles; the whole surface covered with chrysanthemum flowers and leaves. *Mark:* CH'IEN-LUNG seal on foot. (1736–1795.)

Height 17 *inches.*

PLATE CLI

CASE CC, NOS. 1467, 1468

Descriptions on page 104



TALL BLUE AND WHITE VASE *in MING porcelain of the stone-weight variety, with ring-handles on the slender neck.*

No. 1458. The body bears a drawing of flowers and leaves in pale blue, and the neck, besides a vine treatment, has a special mark in four characters framed below the rim and indicating the rare era of CHÊNG–TE. (1506–1521.)

Height $17\frac{3}{4}$ *inches.*

BLUE AND WHITE FISH BOWL.

No. 1459. With a curious decoration of a five-clawed dragon, a tortoise, phœnix, kylin and a tiger. K'ANG–HSI. (1662–1722.)

Diameter $16\frac{1}{2}$ *inches.*

PEAR–SHAPED BOTTLE *in blue and white.*

No. 1460. Similar to Nos. 17 and 18 in Case B, Vol. I of the catalogue. K'ANG–HSI. (1662–1722.)

Height $7\frac{1}{2}$ *inches.*

GLOBULAR FISH BOWL *in blue and white.*

No. 1461. The decoration chrysanthemums and vines. *Mark:* seal of YUNG–CHÊNG. (1723–1735.)

Diameter 20 inches.

SMALL BRILLIANT BLUE AND WHITE JAR *with cover.*

No. 1462. Adorned with an aster pattern in two shades of blue. K'ANG–HSI. (1662–1722.)

Height 5 inches.

SMALL FISH BOWL.

No. 1463. Blue and white, with four reserve panels on a hawthorn-blossom ground, the circular ones containing paintings of still life, the square ones landscapes and river views. K'ANG–HSI. (1662–1722.)

Diameter 13½ *inches.*

CASE CC

GRAND TRIPLE–GOURD VASE *in blue and white.*

No. 1464. The two lower globular sections have a dark blue ground adorned with flowers and dragons in white and pale blue, while the uppermost section reverses the color scheme, the ground there being white and the decoration of medallions and a border of ferns being in light and dark blue. K'ANG–HSI. (1662–1722.)

(*Plate CXLIX.*) *Height* 40½ *inches.*

TWO TALL CLUB–SHAPED VASES *of the finest quality of blue and white.*

Nos. 1465, 1466. The floral and border treatment accomplished in three tones of blue, a brilliant sapphire prevailing, on a white ground. The drawing and painting are remarkably accurate and beautiful. On the white ground appear trees in full leaf and flower, song birds perched and flying high among the branches; the hawthorn, garden flowers, and magnolia; and the phœnix resting upon rocks. K'ANG–HSI. (1662–1722.)

(*Plate CL.*) *Heights* 28 *and* 30 *inches.*

TWO SLENDER–NECKED BOTTLES *with an all-over blue and white decoration of plum blossoms.*

Nos. 1467, 1468. The blossoms in white on a blue ground cover completely the surfaces of the bottles, and sprays of the wild prunus spring up from the bases. These bottles match the one in the Salting collection at South Kensington, described by Dr. Bushell. A few of them only are known. (K'ANG–HSI. (1662–1722.)

(*Plate CLI.*) *Height* 17 *inches.*

PLATE CLII

CASE CC, NO. 1469

Description on page 105



CLUB-SHAPED VASE.

No. 1469. With magnolia blossoms modelled in low relief in white on a ground of sapphire-blue. On the neck, borders in scroll and key patterns, sceptre heads and pearls. K'ANG-HSI. (1662–1722.)

(*Plate CLII.*) *Height* 18 *inches.*

SMALL OVIFORM VASE.

No. 1470. Blue and white, embellished with two five-clawed dragons. *Mark:* TA-CH'ING-K'ANG-HSI-NIEN-CHIH; made in the reign of K'ANG-HSI of the great CH'ING dynasty. (1662–1722.)

Height $9\frac{1}{2}$ *inches.*

SMALL BUTTERFLY VASE *with trumpet neck.*

No. 1471. On the body a honeycomb mottling in two shades of blue, over which sprays of flowers and flying moths are modelled in white in low relief. CH'IEN-LUNG. (1736–1795.)

Height 9 *inches.*

CLUB-SHAPED VASE *in white and pale blue.*

No. 1472. With an elaborate floral embellishment interrupted at the shoulder by five egg-shape medallions in reserve without ornamentation. K'ANG-HSI. (1662–1722.)

Height 18 *inches.*

TALL OVOID JAR *with spreading foot.*

No. 1473. Adorned with conventionalized flowers and vines in three shades of blue on a white ground. K'ANG-HSI. (1662–1722.)

Height $13\frac{1}{2}$ *inches.*

CABINET BOTTLE *having a low, flat body and a tall neck, with a decoration of the lotus flower and vine.*

No. 1474. A feature of this vase is the WAN-LI (1573–1619) signature at the neck, but it is believed to be a specimen of a later epoch, that of K'ANG-HSI (1662–1722), and bears on its foot the double-ring mark of that reign.

Height $8\frac{1}{2}$ *inches.*

CABINET BOTTLE *with slender neck.*

No. 1475. Decorated with dragons amid clouds in pale blue on a white ground; slightly crackled surface. *Mark:* TA–MING–CHÊNG–HUA–NIEN–CHIH. (1465–1487 — fictitious.) K'ANG–HSI. (1662–1722.)

(*Plate CLIII.*) *Height* 8½ *inches.*

OVIFORM VASE *with spreading lip.*

No. 1476. Covered by a lotus-flower and vine decoration in blue, with three point and scroll borders at the neck; the treatment conventional throughout. K'ANG–HSI. (1662–1722.)

Height 17½ *inches.*

CASE DD

TEMPLE JAR with its own cover.

No. 1477. On a deep blue ground prunus flowers and branches in white. K'ANG–HSI. (1662–1722.)

Height 17 *inches.*

CLUB–SHAPED VASE *in powder-blue.*

No. 1478. With panels on the body and around the neck presenting garden scenes and summer houses. In the smaller medallions, figures and growing flowers. K'ANG–HSI. (1662–1722.)

Height 19 *inches.*

POWDER–BLUE VASE *with high shoulder and bulging neck.*

No. 1479. Beneath the rim the swollen bulge of the neck holds two fan-shaped medallions filled with flowers. On the shoulder and body, six white reserves filled with landscape and river views, still life and foliage. K'ANG–HSI. (1662–1722.)

Height 17 *inches.*

PLATE CLIII

CASE CC, NO. 1475

Description on page 106



CLUB-SHAPED VASE *of powder-blue.*

No. 1480. With large white panels on the body and smaller ones on the shoulder. This vase was made with the intention of placing designs within these panels. K'ANG-HSI. (1662-1722.)

Height 17 *inches.*

TEMPLE-FORM BLUE AND WHITE VASE *called the "scholars' vase."*

No. 1481. Picturing a great number of youths indulging in various games and festivities. On the neck four symbols. K'ANG-HSI. (1662-1722.)

(*Plate CLIV.*) *Height* $12\frac{1}{2}$ *inches.*

LARGE BLUE AND WHITE JAR *with its own cover.*

No. 1482. Amid fine scroll and floral designs in white on a blue ground, four panels adorned with still life and landscape, each composition differing from the others. The cover follows the design of the body. K'ANG-HSI. (1662-1722.)

Height 14 *inches.*

TALL SLENDER-NECKED BOTTLE.

No. 1483. With a decoration of asters in full bloom, conventional vines and leaves and a palm border at the neck, all in blue and white. K'ANG-HSI. (1662-1722.)

(*Plate CLV.*) *Height* 17 *inches.*

OVOID JAR *in blue and white.*

No. 1484. With four leaf medallions all containing the same decoration, which is unusual in Chinese work. The decoration is of figures and still life and the medallions are separated by paintings of flowers which repeat each other. The cover corresponds with a decoration of still life at the top, where the principal vase pictured contains branching peacock feathers, the painting there being framed in a point border. The other ornamentation of the vase consists in a leaf border of fern form. K'ANG-HSI. (1662-1722.)

Height 13 *inches.*

TALL THICK-SET BOTTLE.

No. 1485. With an aster pattern and vines closely painted over the entire surface in two shades of blue on a white ground. K'ANG-HSI. (1662-1722.)

Height 17 *inches.*

LARGE HAWTHORN-BLOSSOM GINGER-JAR *in blue and white, with cover.*

No. 1486. It is of unusual height, and the branches of the prunus blossoms rise from the base and droop from the shoulder over the ground of "cracked ice" pattern. The cover is decorated to match, with a sceptre-head border added to the blossom motive. K'ANG-HSI. (1662-1722.)

Height 13 *inches.*

TALL BLUE AND WHITE CRACKLED VASE *of the type of porcelain known as* wai-tsu.

No. 1487. With a decoration of three monkeys, a huge tree in full foliage, and flying birds, bats and butterflies. YUNG-CHÊNG. (1723-1735.)

Height 17 *inches.*

BLUE AND WHITE CLOUD AND DRAGON BOTTLE, *the surface slightly crackled.*

No. 1488. Only one dragon is depicted and he has the precious jewel in his claw. Dragons, usually two of them, are often found in pursuit of the pearl of omnipotence, but this one has it in possession. Three tones of blue are used in the accomplishment of the design. CH'IEN-LUNG. (1736-1795.)

Height 15 *inches.*

GLOBULAR VASE *with spreading foot and flaring neck in* Fun-ting wai-tsu.

No. 1489. On the soft, creamy, crackled surface a drawing in two shades of blue of a weeping-willow tree under which a monster stands on three legs. On the opposite side a huge sky-lion in two blue tones. Two dog's heads with rings modelled at the shoulder. The quality of the paste in this vase is of great rarity. YUNG-CHÊNG. (1723-1735.)

Height 14 *inches.*

PLATE CLIV

CASE DD, NO. 1181

Description on page 107



QUADRANGULAR VASE *with cylindrical foot and rectangular bars modelled in relief on the sides.*

No. 1490. Heavy *wai-tsu* porcelain with flying butterflies and flowers depicted on all sides. YUNG-CHÊNG. (1723–1735.)

Height 12½ *inches.*

QUADRANGULAR VASE *similar to the preceding with similar butterfly treatment but of later manufacture.*

No. 1491. CH'IEN-LUNG. (1736–1795.)

Height 14 *inches.*

OVOID SEMI-EGGSHELL VASE.

No. 1492. With large white reserves on the body and neck which have been left without ornamentation. The rest of the body is painted in a honeycomb effect, and overspread with flowers and butterflies. CH'IEN-LUNG. (1736–1795.)

Height 17 *inches.*

HAWTHORN VASE OR GINGER-JAR *similar to Nos. 5 to 8 in case B, Vol. I of the catalogue.*

No. 1493. On the ground of deep, brilliant cobalt, broken up in the arbitrary pattern known as "cracked ice," a graceful decoration of the *mei* flower, or winter-blooming plum-tree, commonly called the hawthorn blossom, is picked out in the pure white of the glazed surface. K'ANG-HSI. (1662–1722.)

Height 10 *inches.*

SMALL BLUE AND WHITE VASE *in* Fun-ting wai-tsu.

No. 1494. On one side bunches of grapes and a squirrel; on the other, two flying bats. YUNG-CHÊNG. (1723–1735.)

Height 7 *inches.*

SEMI-EGGSHELL VASE.

No. 1495. With branches of the pomegranate as the main decoration painted in three shades of blue on the white ground, and at the shoulder hanging temple-ornaments. CH'IEN-LUNG. (1736–1795.)

Height 15½ *inches.*

CASE EE

TALL CELADON BEAKER.

No. 1496. On the body and neck six paintings of landscape and river scenes in blue and brown on white reserves. The celadon ground carries a closely drawn foliage design incised beneath the glaze. K'ANG-HSI. (1662–1722.)

Height 18 *inches.*

TALL OVOID JAR *in mottled green and peach color.*

No. 1497. The body surface of pale flesh tones is dotted in deeper hues of peach and brown, and at the neck and foot appear flecks of green. It is not one of the peach-color specimens made under the direction of the successor to the famous Lang, but has been inspired by those pieces; and although it bears the MING mark of HSÜAN-TE (1426-1435), it came into being subsequently to the fine examples that were made in the seventeenth century. It dates from late in the reign of K'ANG-HSI. (1662–1722.)

Height 13 *inches.*

OVOID JAR *of lustrous Imperial yellow glaze over which are drawn blue dragons, and flaming clouds in green.*

No. 1498. *Mark:* six characters of CHÊNG-HUA (1465–1487 — apochryphal.) CH'IEN-LUNG. (1736–1795.)

Height 13 *inches.*

WHITE CRACKLE VASE.

No. 1499. With a succession of a dozen ring formations on the lower part of the body, the upper part treated with a foliated design modelled in slight relief; the whole fashioned after an ancient bronze. YUNG-CHÊNG. (1723–1735.)

(*Plate CLVI.*) *Height* 12½ *inches.*

PLATE CLV

CASE DD, NO. 1483

Description on page 107



TALL BEAKER *in coral, white and blue.*

No. 1500. The body color a mottled coral sustaining landscapes and river scenery executed in three tones of blue, while over mountains and trees flocks of flying birds appear in blue and white. K'ANG-HSI. (1662–1722.)

Height $17\frac{1}{4}$ *inches.*

OVOID JAR *decorated in myrtle-green on white.*

No. 1501. Five-clawed dragons amid clouds on the body, the neck displaying the eight Buddhistic emblems of happy augury. *Mark:* CH'IEN-LUNG seal. (1736–1795.)

Height $8\frac{3}{4}$ *inches.*

TWO SACRIFICIAL CUPS *with gold covering both exterior and interior.*

Nos. 1502, 1503. The modelling of the vases proper follows an ancient bronze type, and the feature of the decoration is a procession of lizards, ten in number, modelled in full relief and covered with single-color glazes of rose, pistache, blue, coral and grey. CH'IEN-LUNG. (1736–1795.)

Height $4\frac{1}{4}$ *inches.*

CABINET-SIZE VASE *with globular body, flaring neck and socket base.*

No. 1504. The body color resembles dark bronze, and an elaborate pencilling in gold over the surface follows the archaic designs of early bronzes. Among examples of porcelain treated in gold this may be cited as one of the finest, in line decoration. CH'IEN-LUNG. (1736–1795.)

Height 8 *inches.*

TALL BEAKER, *its coral ground elaborately treated with flowers and vines, large peonies in gold, and two huge birds of full plumage which are flying around the body and neck.*

No. 1505. A feature of this vase is to be noted in its decoration of blue and green leaves. A bluish vine encircles the neck and body, the large leaves of which are done in mazarine-blue and two shades of vivid green, the vine being outlined and the blue leaves veined in gold. Five definite colors are employed in the treatment, exclusive of gold. K'ANG-HSI. (1662–1722.)

Height $17\frac{1}{2}$ *inches.*

TALL CRACKLED BOTTLE *with spreading lip.*

No. 1506. Over the ivory-white, veined surface, a single four-clawed dragon in three tones of coral fiercely pursuing the flaming jewel amidst clouds and fire. *Mark:* four characters of YUNG-CHÊNG on base. (1723–1735.)

Height 15½ *inches.*

TALL OVOID VASE *with spreading neck.*

No. 1507. The whole body in a lattice design of green and black, over which are shown eight coral bats, with four *Shou* characters pencilled in gold and rendered as medallions. At the neck and foot the black glaze predominates, with the green marking conventional borders of fern leaves etc. CH'IEN-LUNG. (1736–1795.)

(*Plate CLVII.*) *Height* 15¾ *inches.*

CORAL AND WHITE BOTTLE *with oval body and thick neck.*

No. 1508. Four white reserves contain richly painted flowers and foliage in pictures, and the coral surface bears a series of symbols and a variety of vines, heavily traced in gold. Although the foot has a K'ANG-HSI mark, the vase belongs to the early part of the reign of CH'IEN-LUNG. (1736–1795.)

Height 13½ *inches.*

HIGH POWDER-BLUE BEAKER.

No. 1509. Adorned with detached flowers, stemless and leafless, produced by the use of two tones of rose and worked in slight relief. The embellishment is not a usual one, and gives the effect of medallions over the surface of the vase. K'ANG-HSI. (1662–1722.)

Height 17½ *inches.*

GOURD-SHAPED VASE *in coral and gold, the foot bearing a glaze of pale turquoise and the seal of CHIA-CH'ING in coral.*

No. 1510. The gold design which covers the vase repeats the *Shou* character, flowers and flying bats. CHIA-CH'ING. (1796–1820.)

Height 13 *inches.*

PLATE CLVI

CASE EE, NO. 1499

Description on page 110



BOTTLE *in gold, blue and white, the neck lined in white and the foot also wearing this glaze.*

No. 1511. On the gold ground of the body, floral designs and symbols in deep blue, and at the shoulder, neck and base border embellishments of floral design in two shades of blue. It is exceptional in definite color and correct drawing. K'ANG-HSI. (1662-1722.)

Height $8\frac{1}{2}$ *inches.*

GOURD-SHAPED VASE *in gold and mazarine-blue.*

No. 1512. Over a rich blue surface, vines and symbols, flying bats and flowers, elaborately pencilled in gold, the foot being covered and the neck lined with pistache. *Mark:* the coral seal of CHIA-CH'ING. (1796-1820.)

Height 13 *inches.*

LARGE MOTTLED PEACH-COLOR BOWL, *a specimen of unusual size, with the color covering the outer surface and the interior, leaving only the rim and the foot white.*

No. 1513. The peach-color is repeated on this vessel without reaching the fineness of the work of the famous maker of this glaze, and the bowl is probably from the same kiln as No. 1497 in this case, dating from late in K'ANG-HSI'S reign. (1662-1722.)

Diameter 14 *inches.*

LARGE BOWL.

No. 1514. Companion to the preceding. In lustrous orange-yellow; a flawless specimen, the glaze evenly covering the entire vessel. CHIA-CH'ING. (1796-1820.)

Diameter $14\frac{1}{2}$ *inches.*

TALL VASE *with cornet lip.*

No. 1515. Brilliant green, with two dragons modelled in full relief for handles, a brilliant metallie lustre covering the entire surfaee. The neck is lined with a white glaze, the foot being similarly covered. A feature is the mark of the era of its produetion, in blue eharacters under the lip, pencilled in succession in a white reserve and proclaiming its manufacture: TA-MING-WAN-LI-NIEN-CHIH; made in the reign of WAN-LI of the great MING dynasty. This rare speeimen of early single-color porcelain is taller and more brilliant than the similar example, No. 16 in Case H. WAN-LI. (1573-1619.)

Height 18 *inches.*

TWO PALACE VASES.

Nos. 1516, 1517. Gourd-shaped, the body color of dull gold sustaining a profuse deeoration of flowers, flying bats and other symbols painted in a variety of eolors, nine tints being noted. The gold covers the base and lines the neck. On the foot is the seal of CH'IEN-LUNG, incised. These two vases are Imperial pieces. CH'IEN-LUNG. (1736-1795.)

Height $10\frac{1}{2}$ *inches.*

TALL BLACK AND GOLD BOTTLE, *chrysanthemum flowers in a great variety of colors marking the body.*

No. 1518. The treatment in gold involves the vine and leaf motives and conventional borders at neek and lip. At the shoulder a single band bears the symbols known as the *pa-pao* (the eight precious things), and it is believed from these that this unusual vase was made for a gift. K'ANG-HSI. (1662-1722.)

Height 17 *inches.*

TALL CLUB-SHAPED CORAL VASE *with two white reserve panels of large size on the body.*

No. 1519. The large panels, or medallions, contain drawings of three vases each, large vases of bronze and smaller ones of porcelain. Between the two large pictures are four smaller reserves. Two of these in circular form contain paintings of men engaged in fishing. The others, which are square, hold in one ease a piteher and in the other a eup. At the neck two quadrilateral reserves display a flower-shaped eup and a teapot, besides floral embellishment. Five colors have been employed in the pictures. The coral ground, whieh is slightly mottled, has a dull irideseenee, and a feature of the vase is a brilliant black band eneircling the lower edge of the lip. K'ANG-HSI. (1662-1722.)

(*Plate CLVIII.*) *Height* 18 *inches.*

PLATE CLVII

CASE EE, NO. 1507

Description on page 112



LARGE FISH BOWL.

No. 1520. Water plants and flying ducks modelled in slight relief on a mottled malachite ground with an *aubergine* rim. MING; fifteenth century. (1368–1643.)

Diameter 39 *inches.*

LARGE FISH BOWL.

No. 1521. In deep, myrtle-green, with dull lustre, and without ornamentation. MING; sixteenth century. (1368–1643.)

Diameter 38 *inches.*

These colossal bowls, with the two which earlier were added to the original collection and are described in Part I of this volume, occupy the four corners of the gallery.

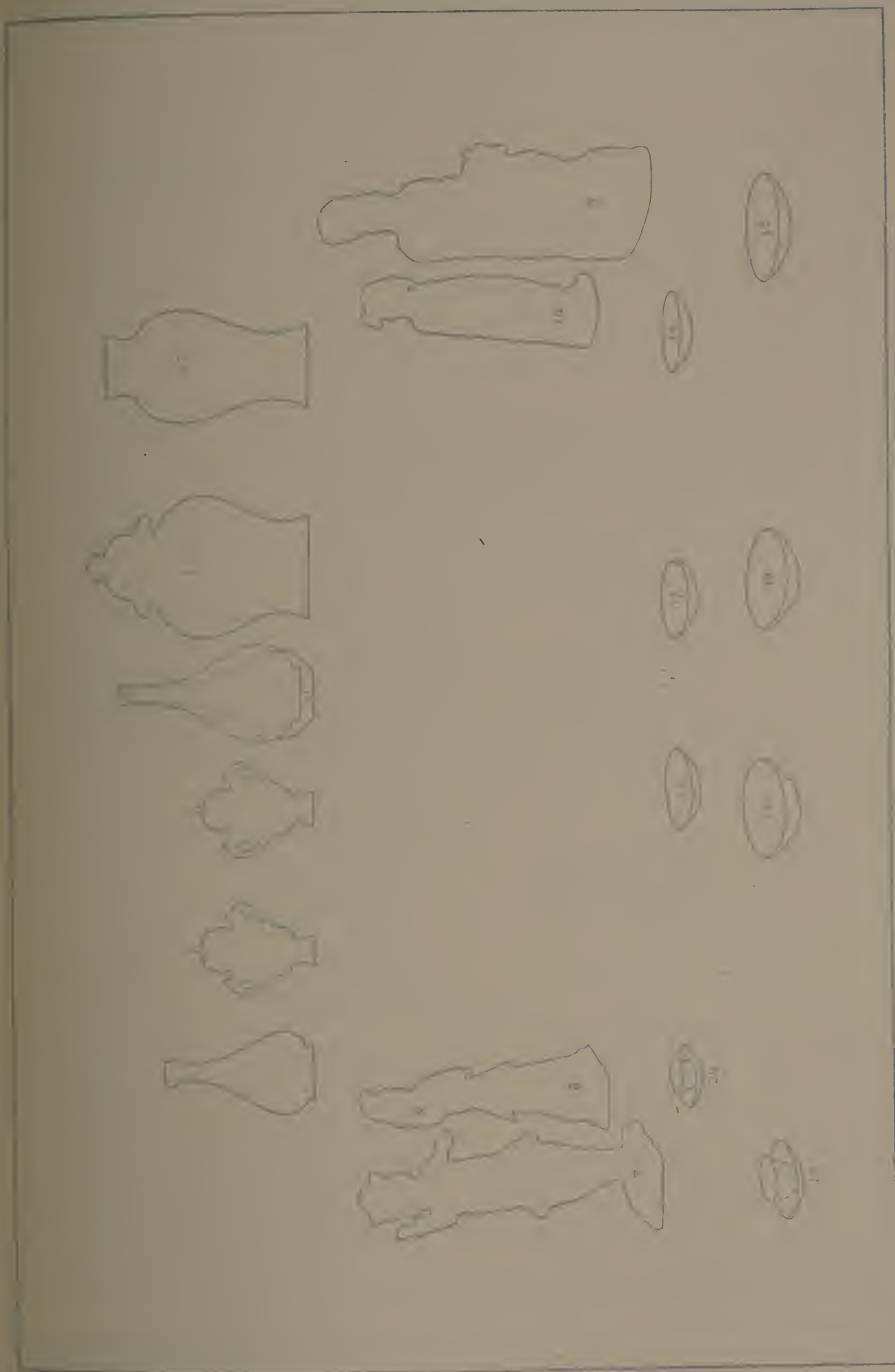
PLATE CLVIII

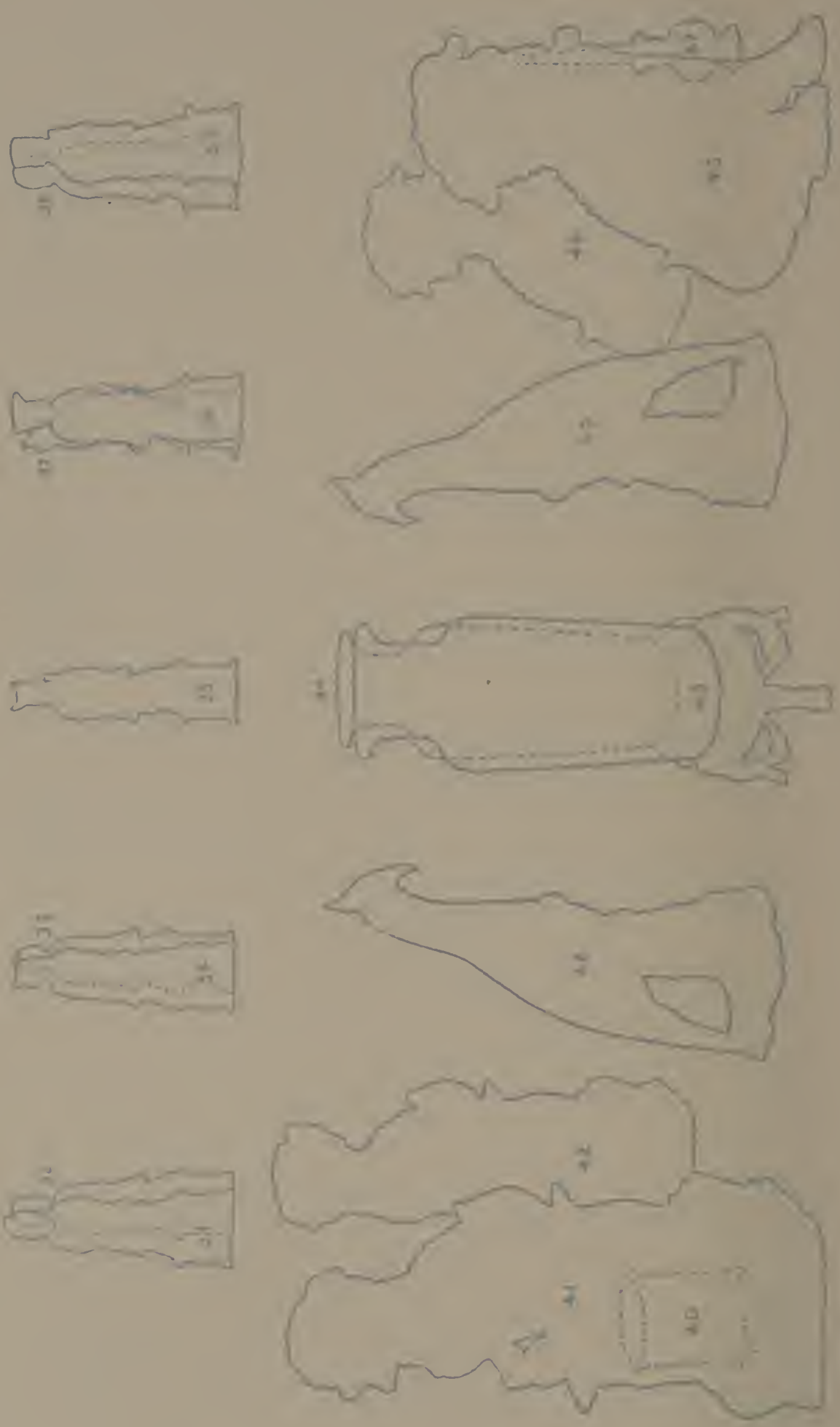
CASE EF. NO. 1519

Description on page 114



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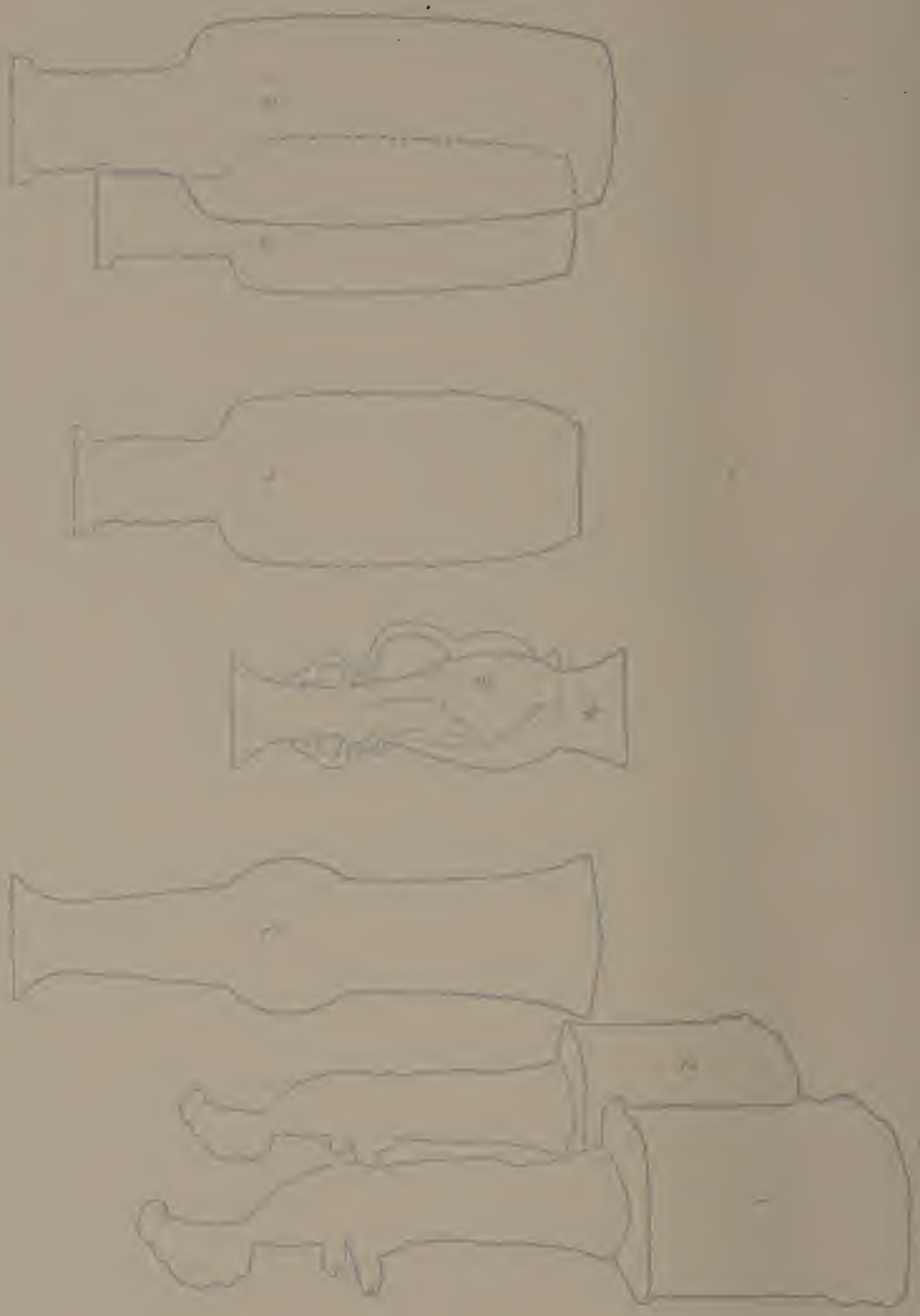








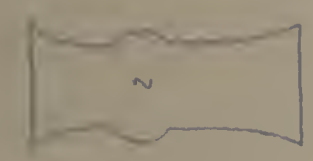


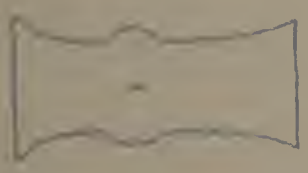








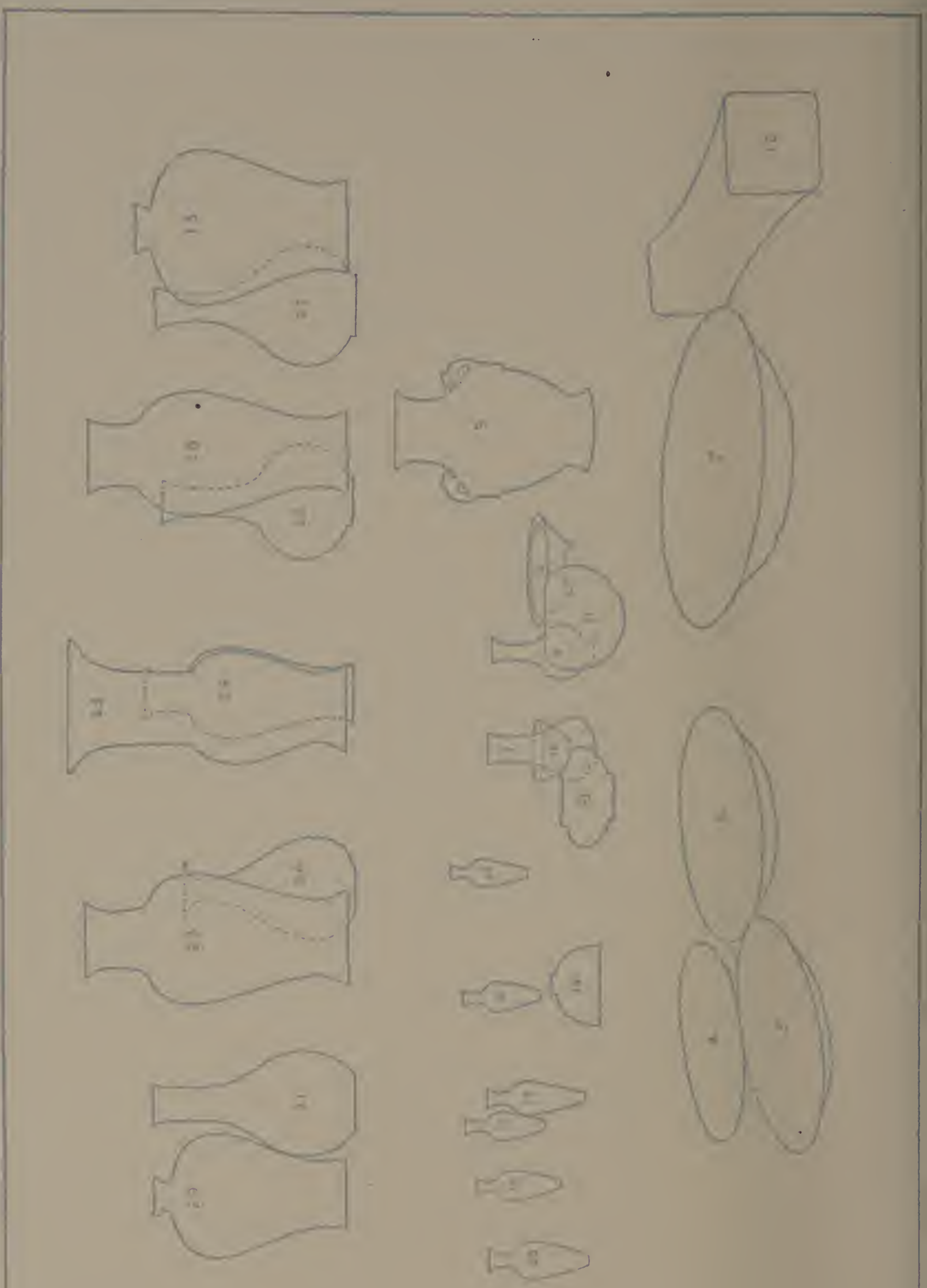


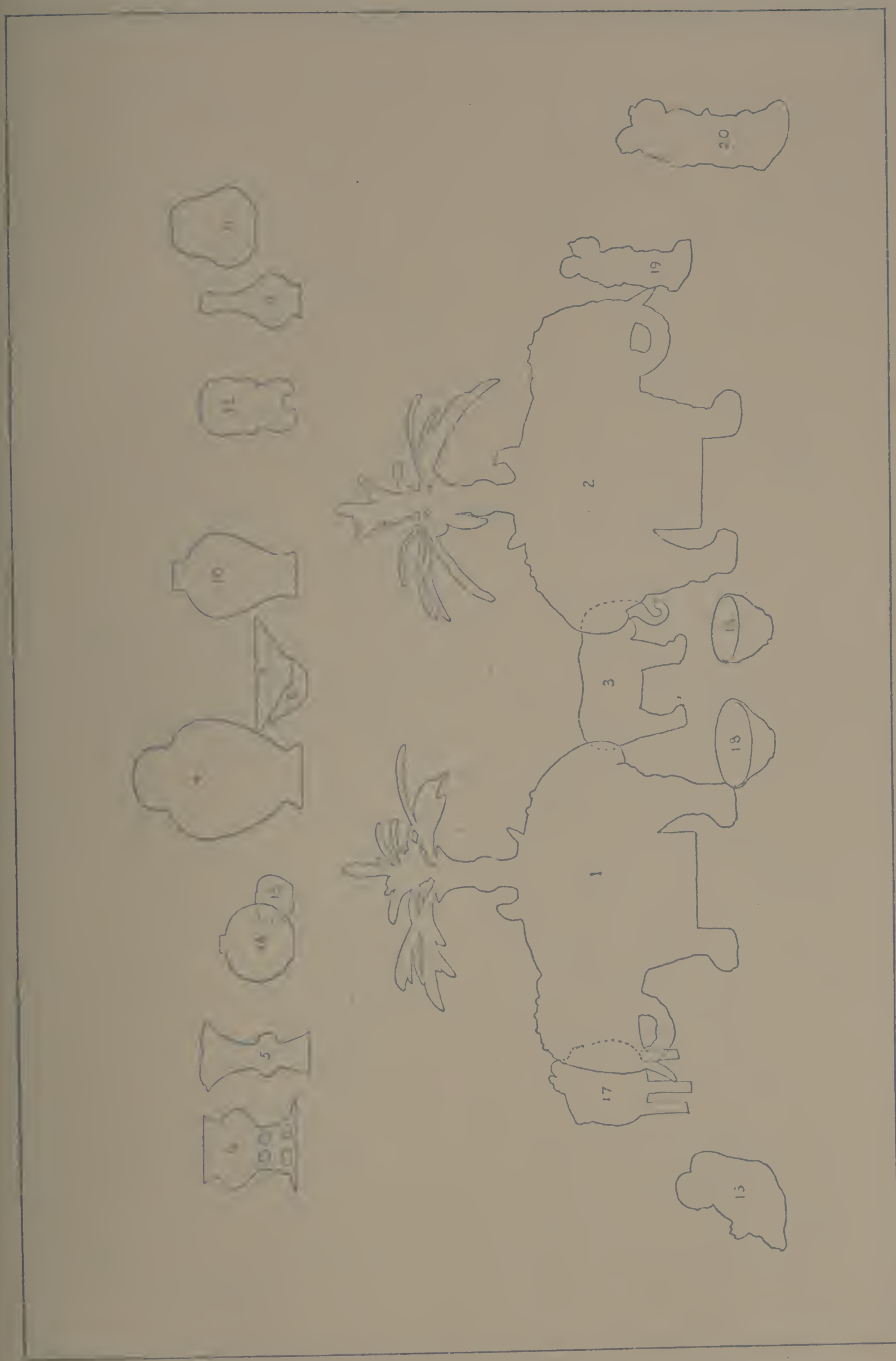




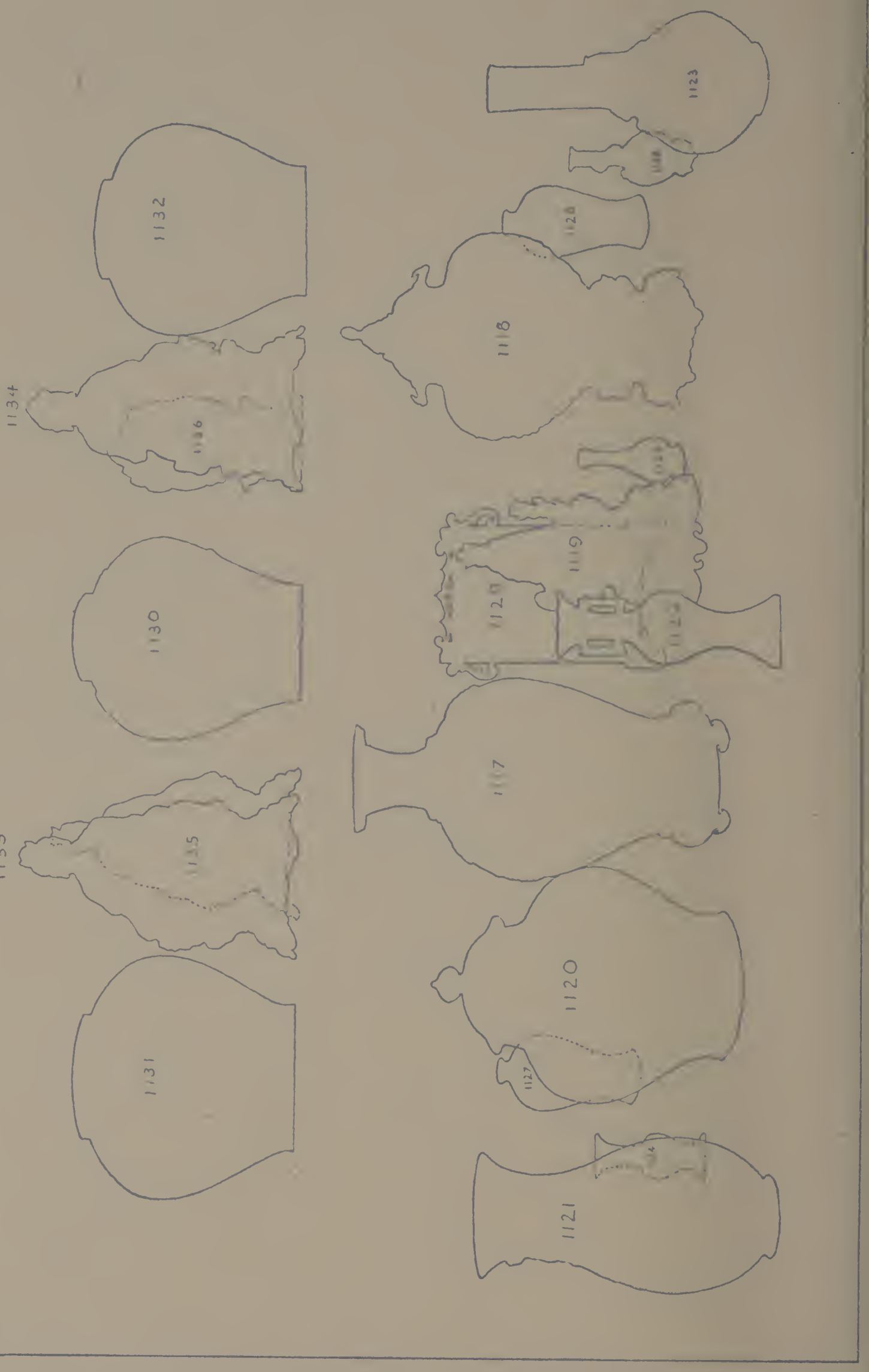
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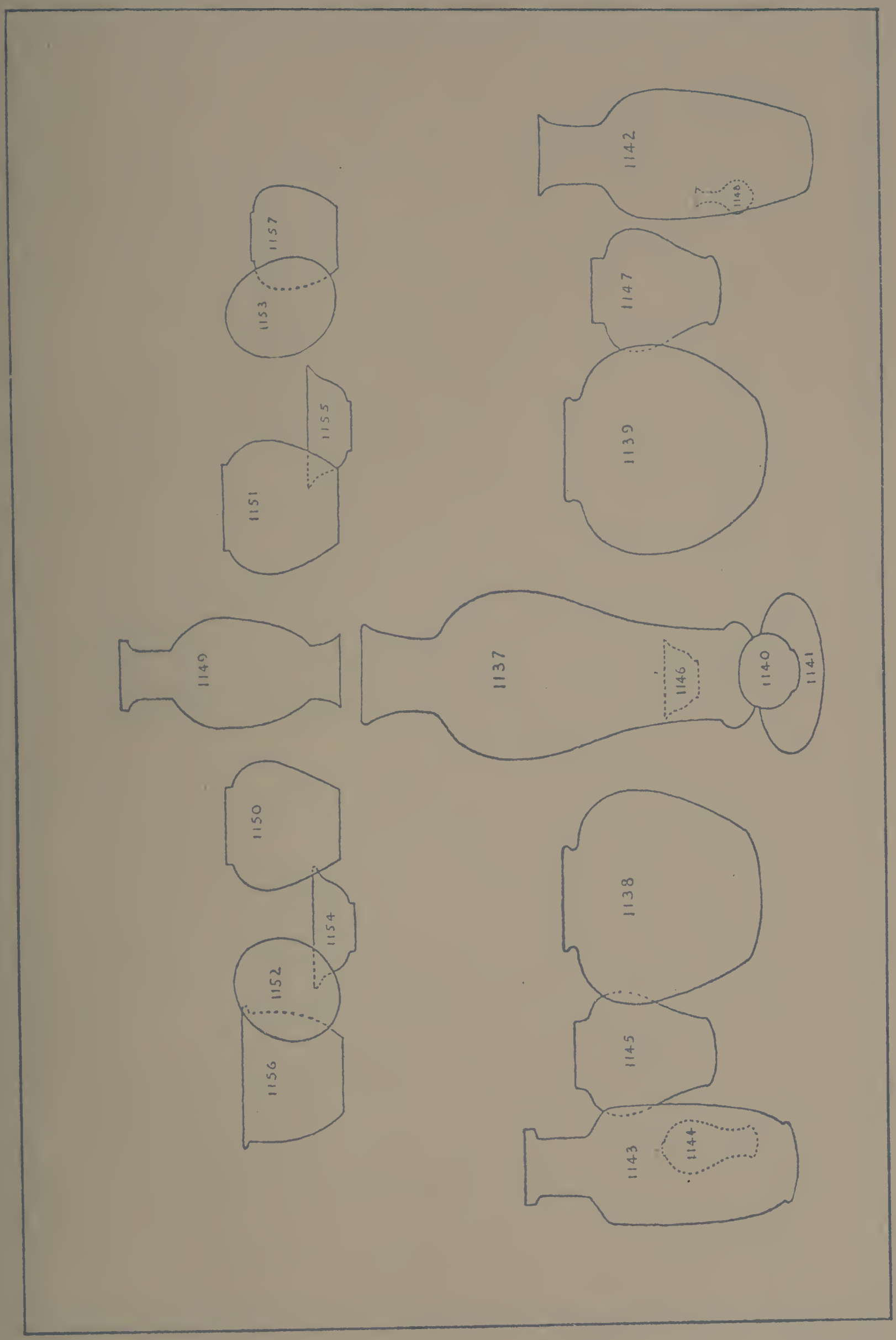



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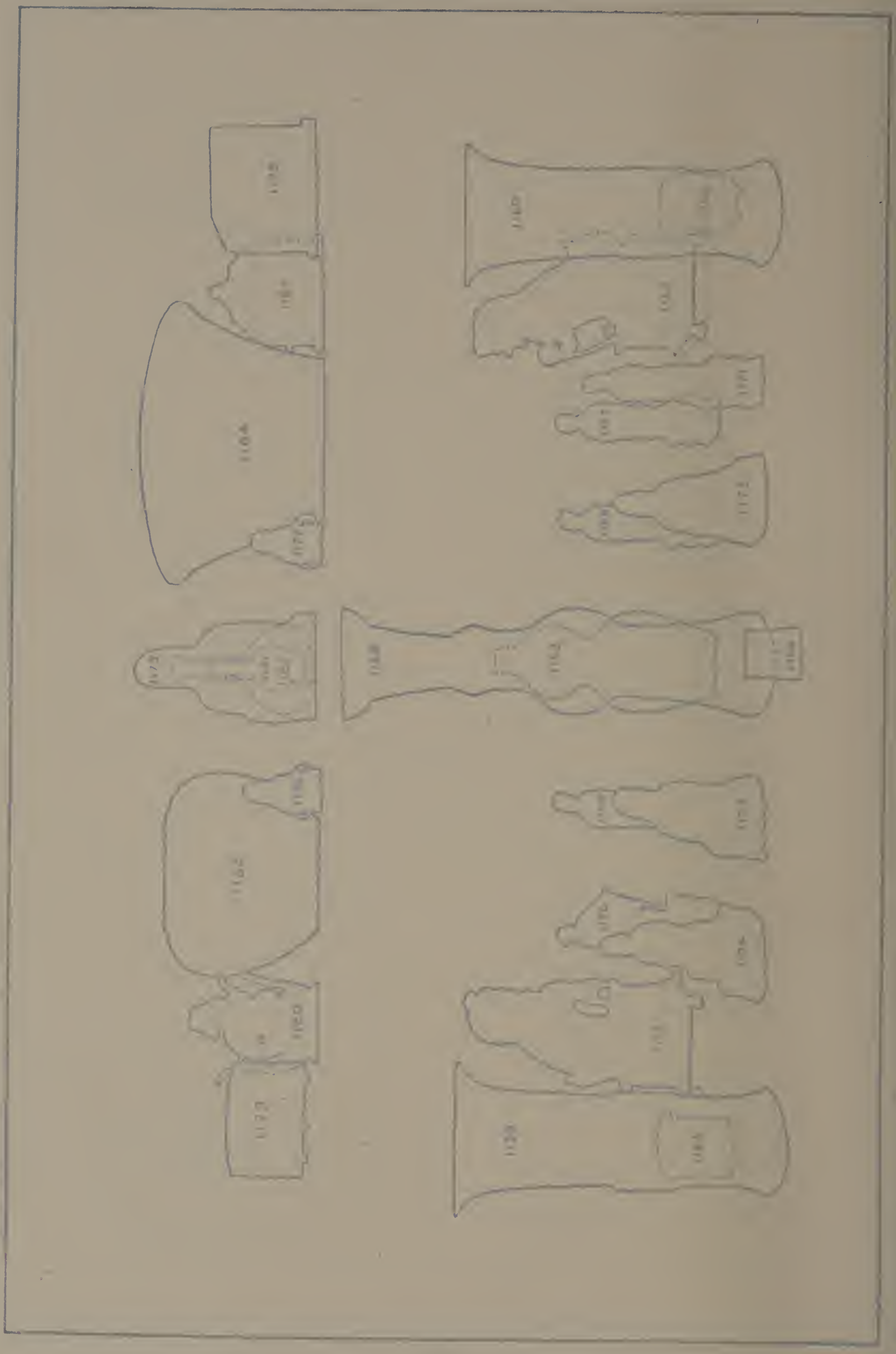
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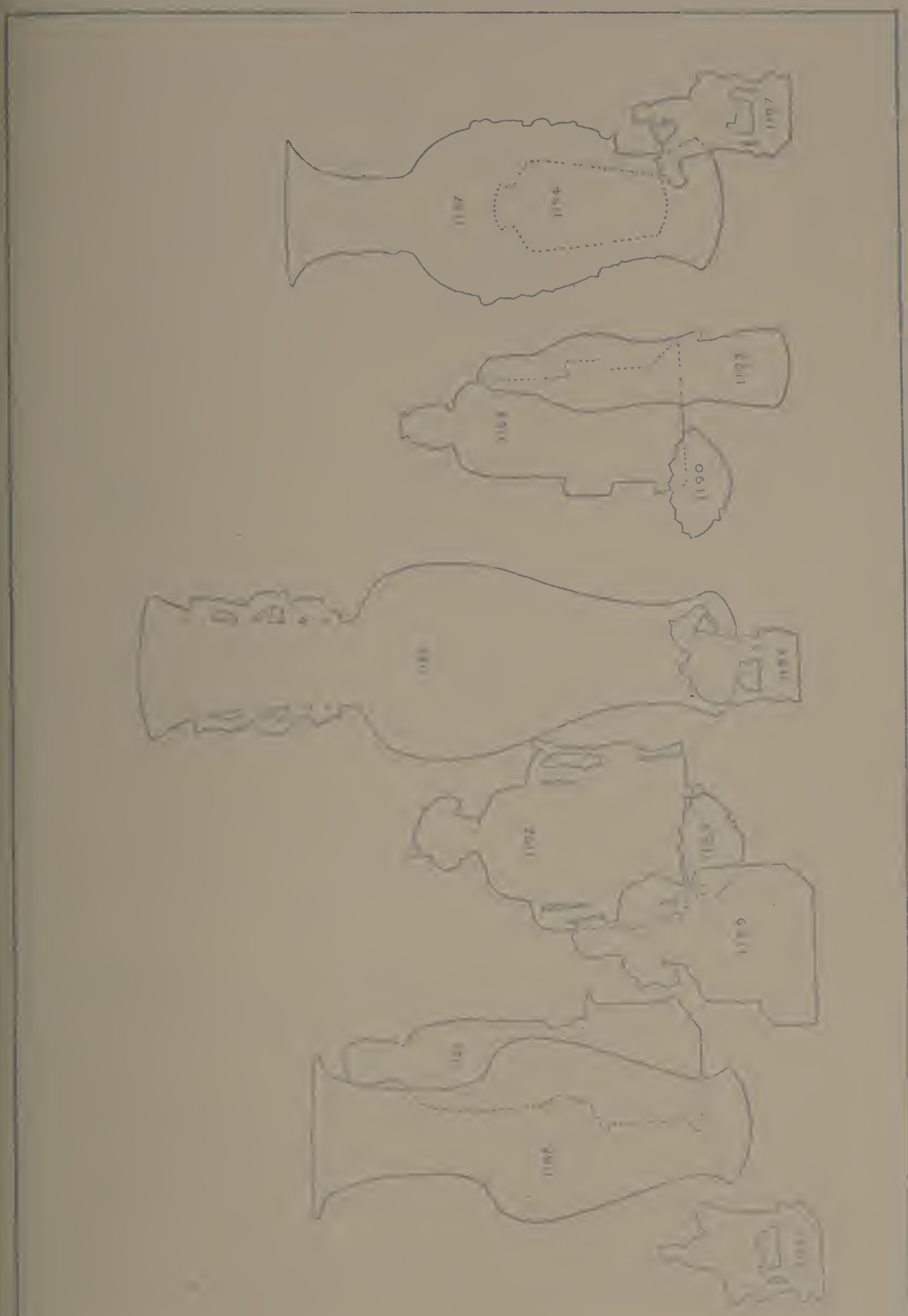

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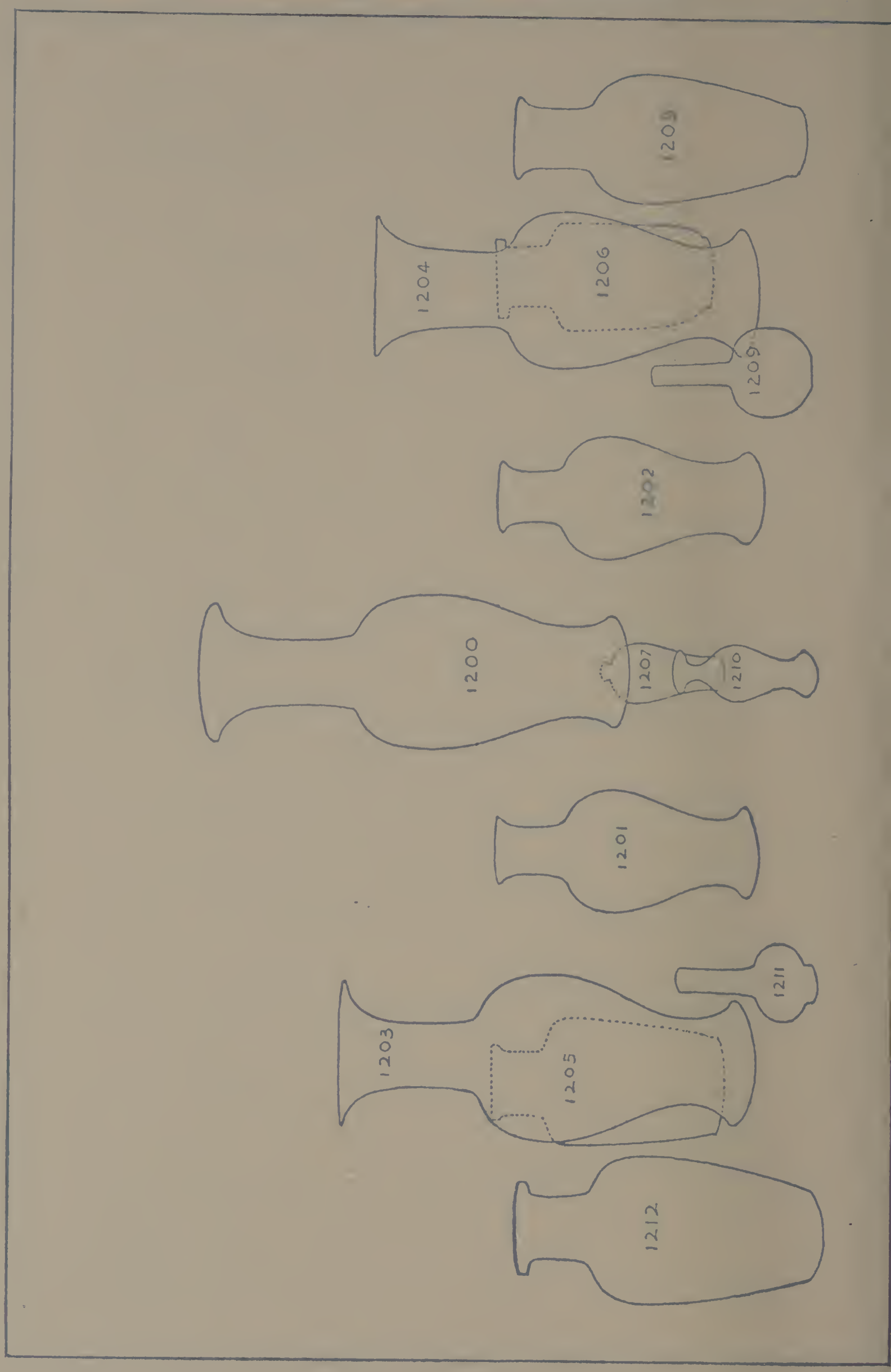
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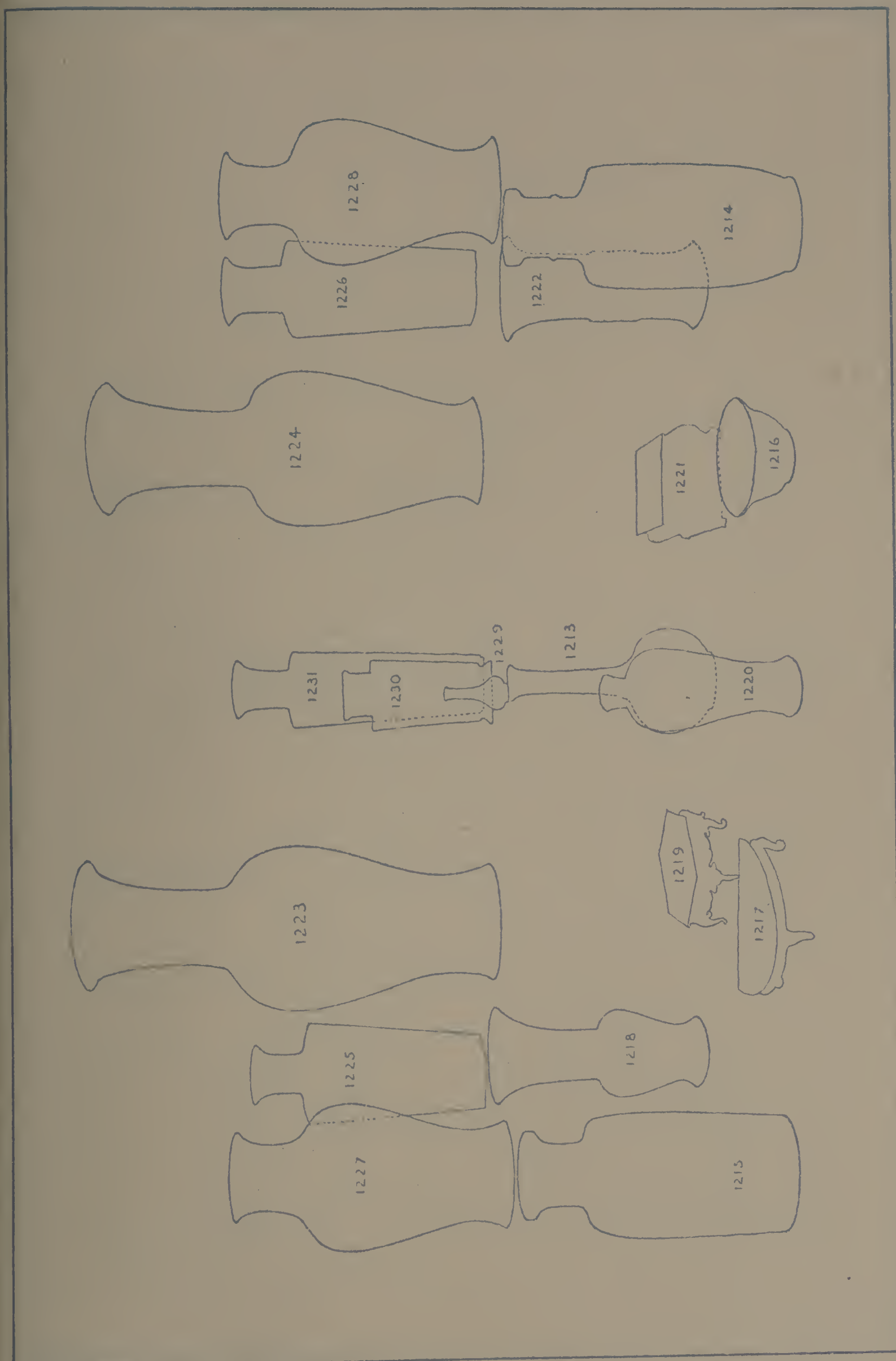


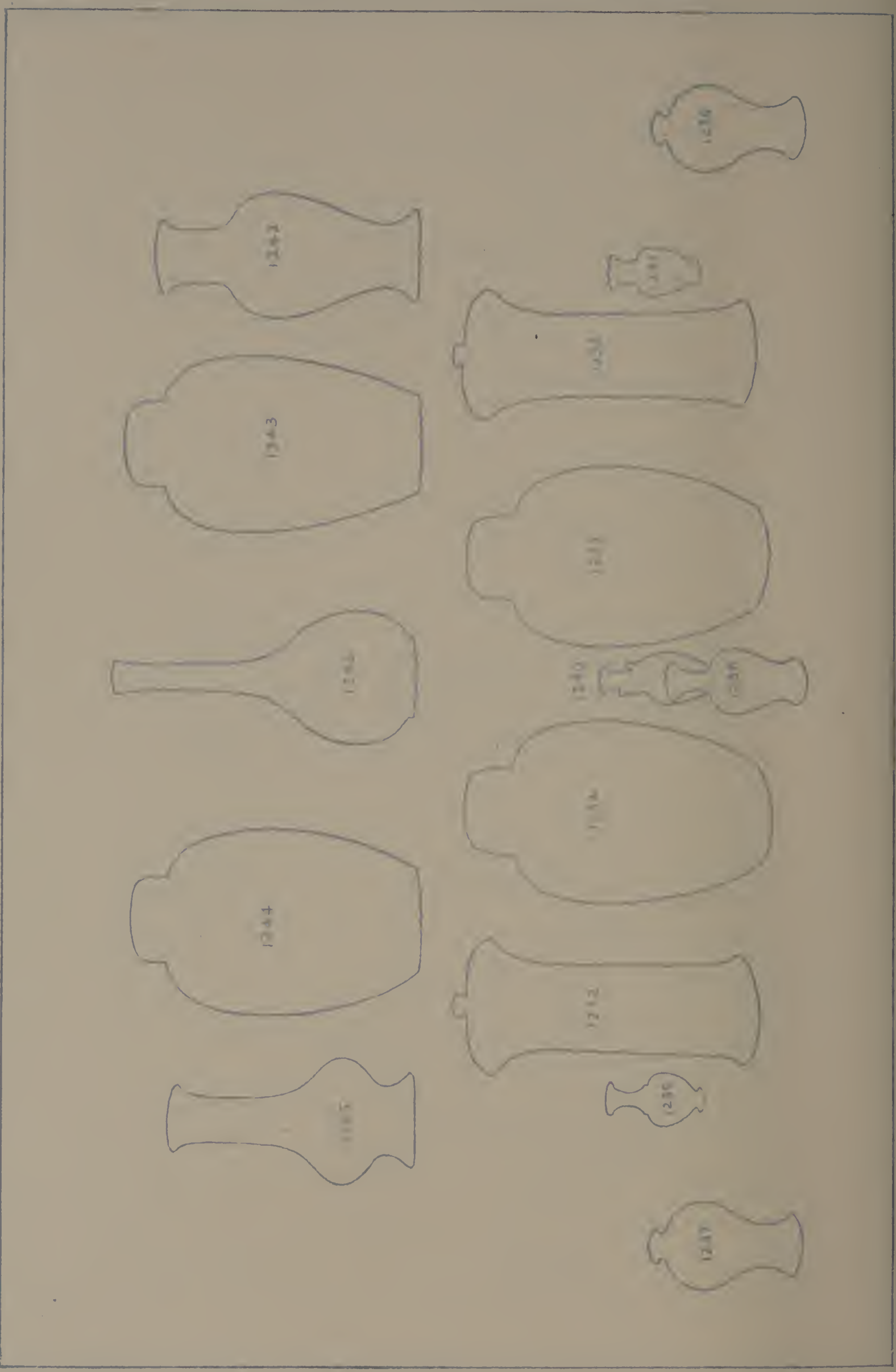


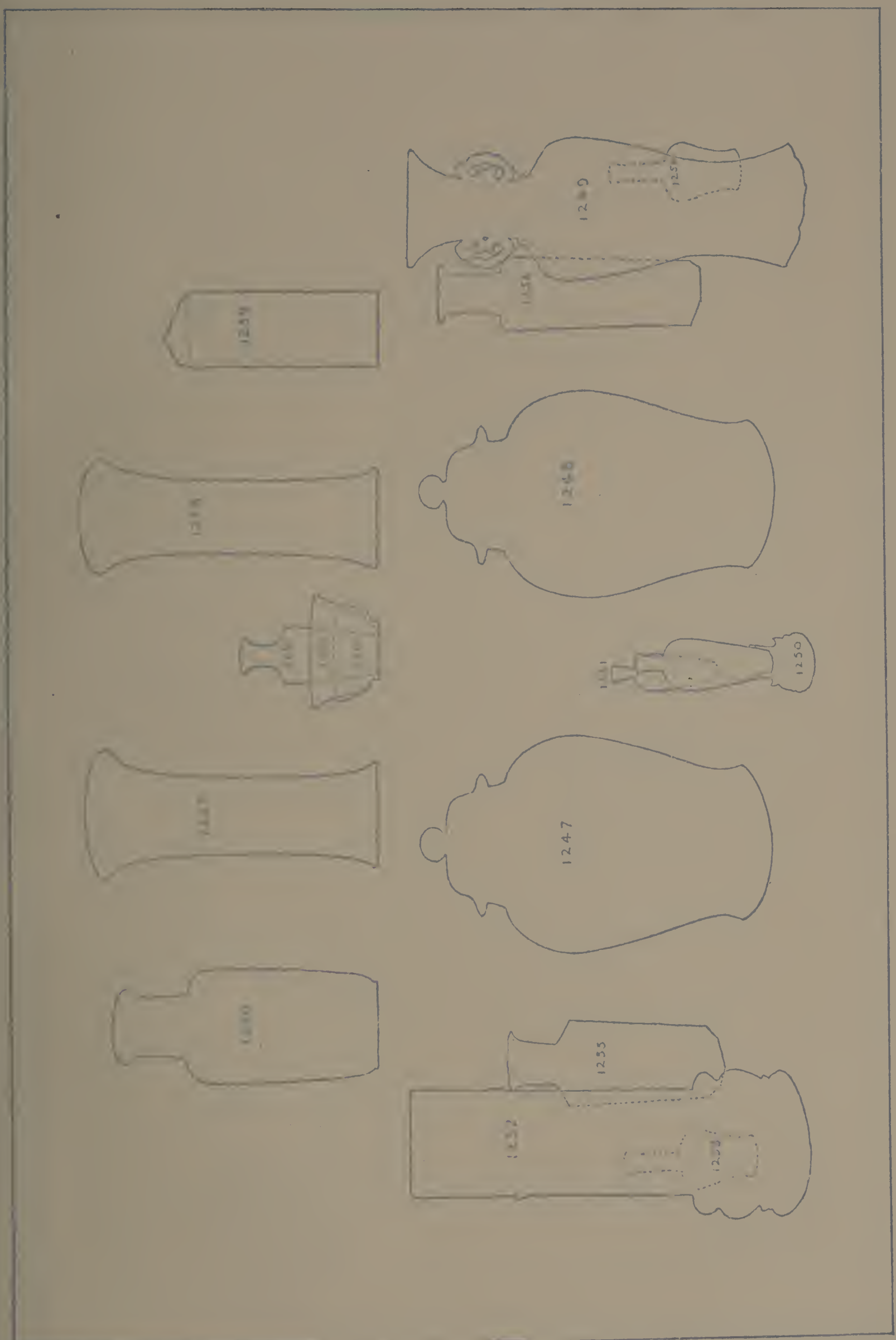
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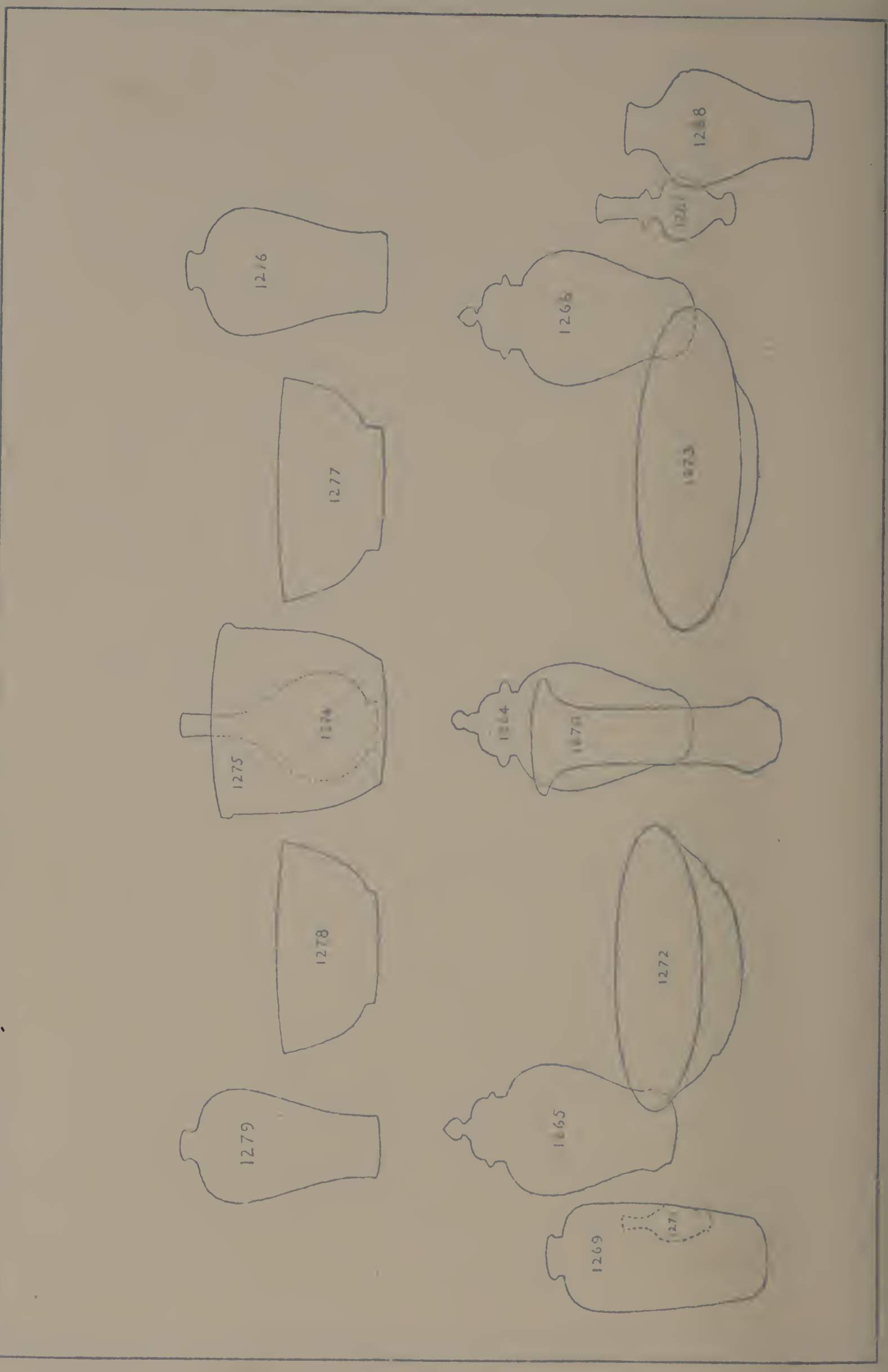

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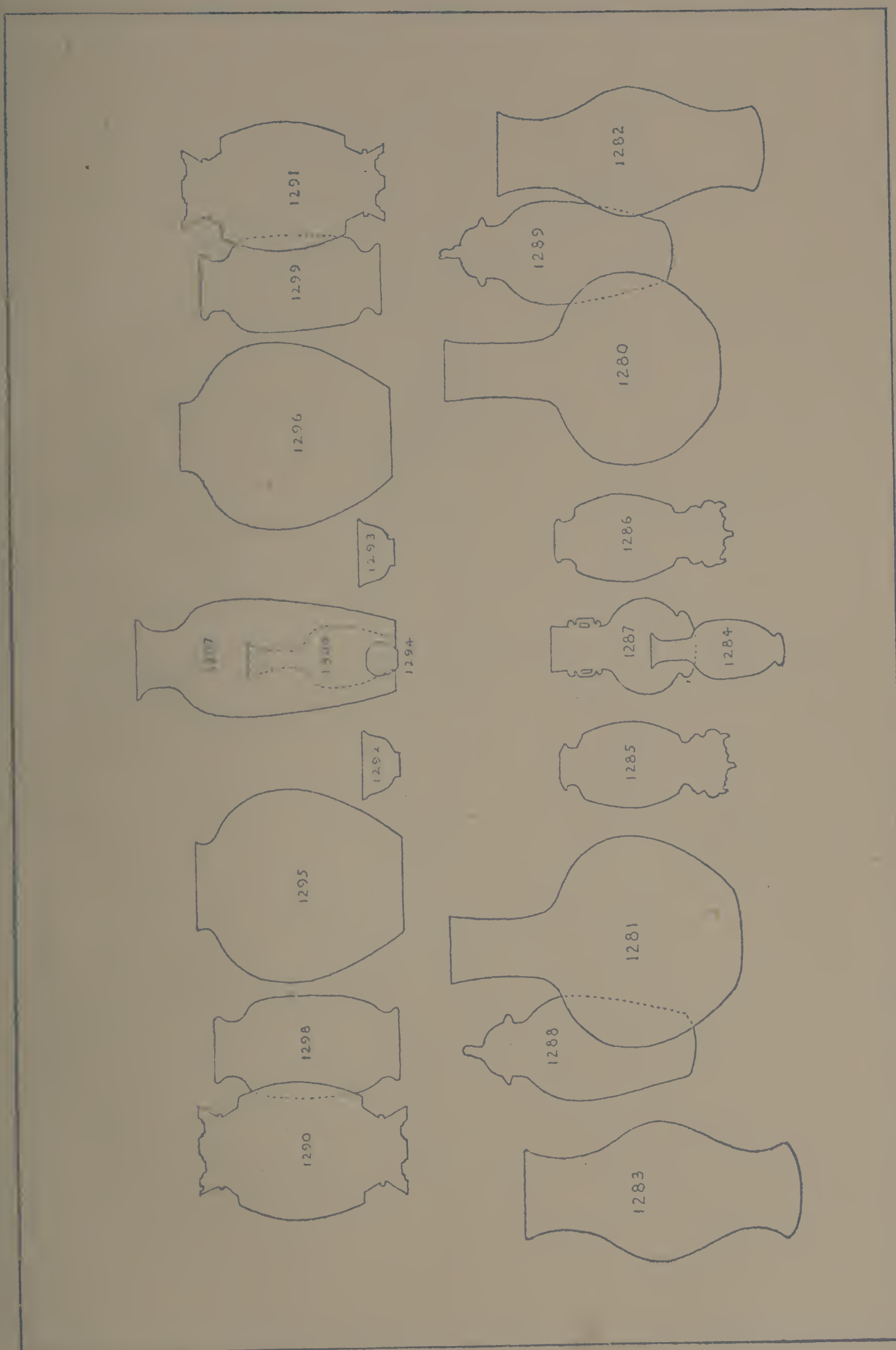

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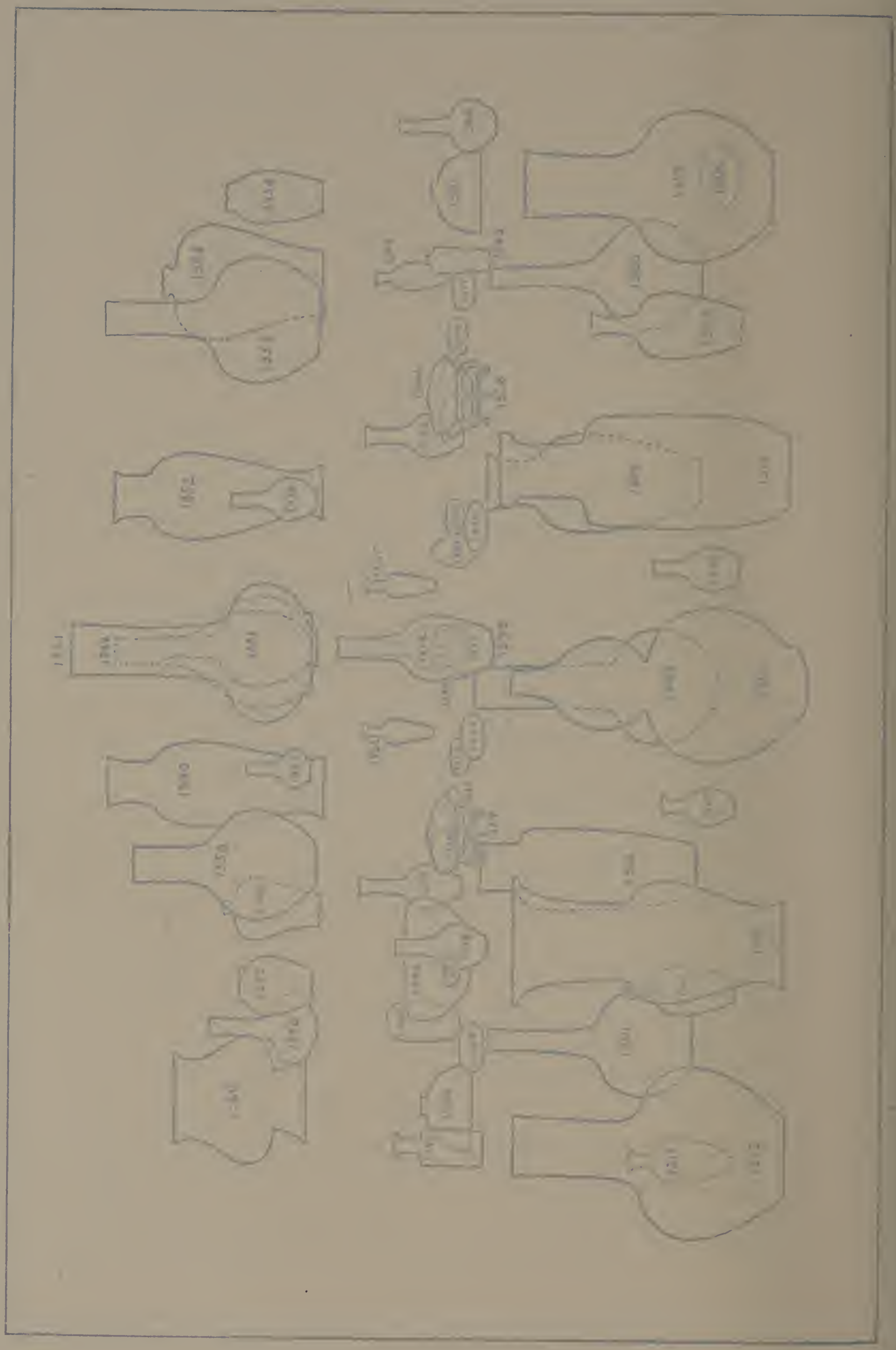

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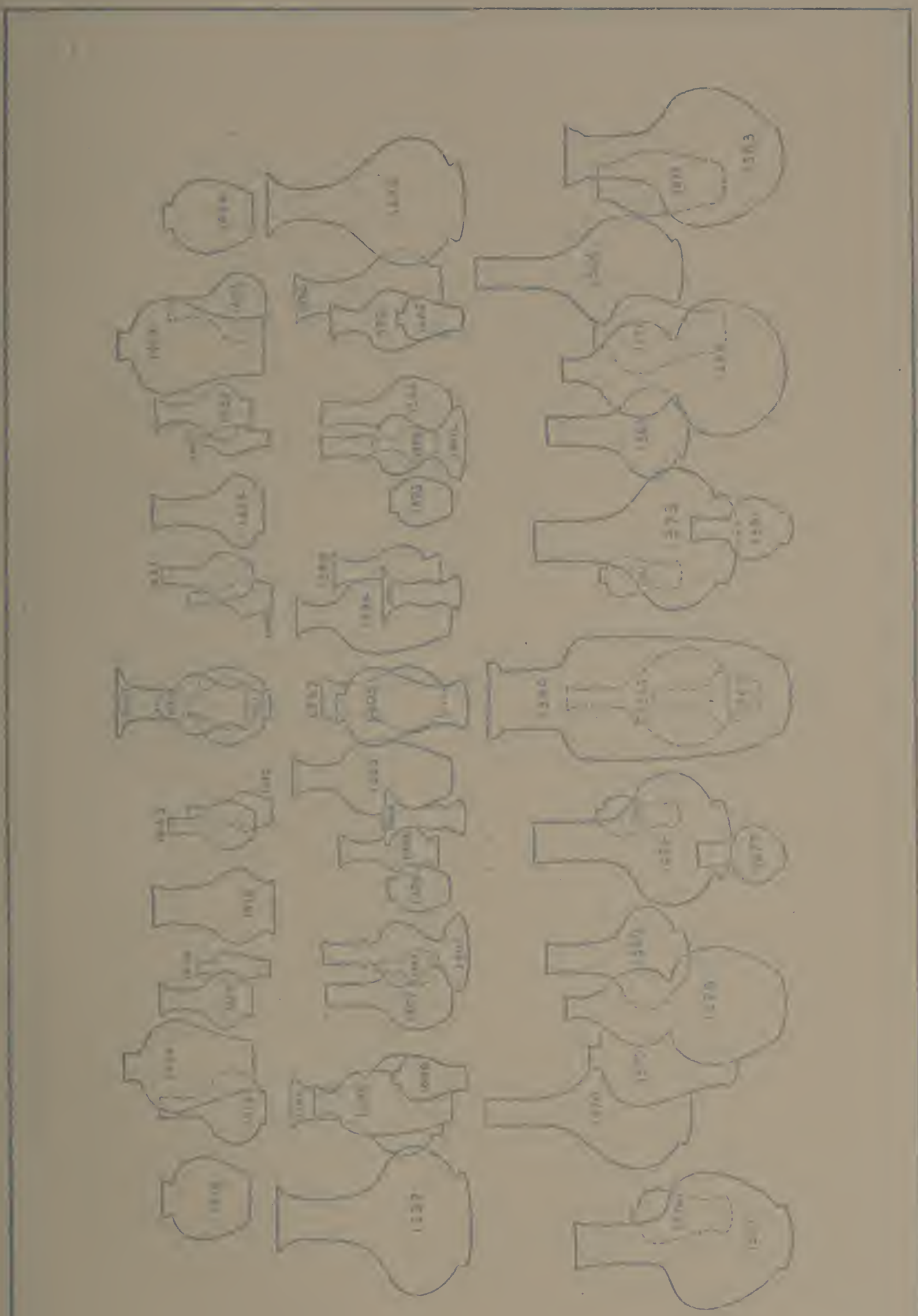

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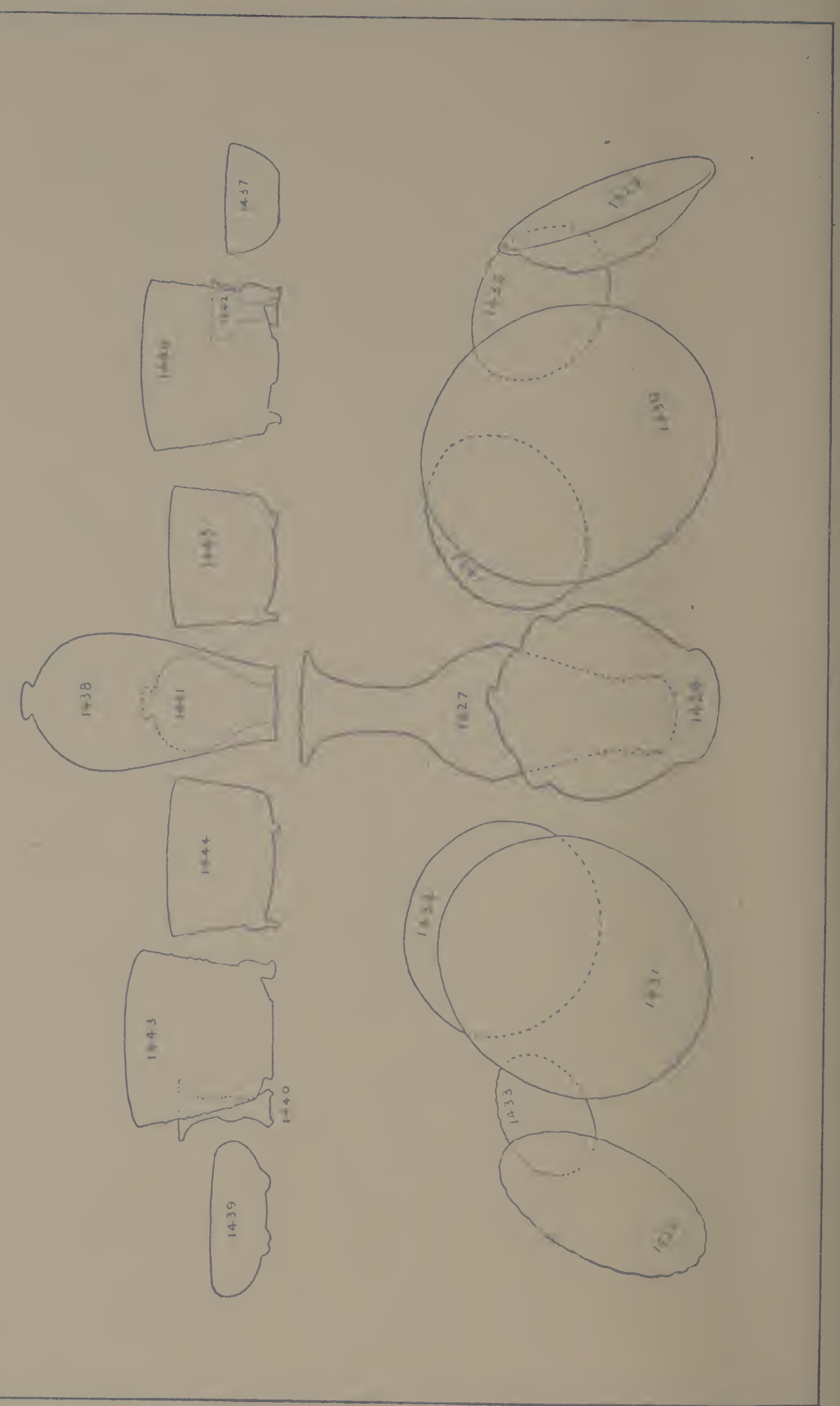

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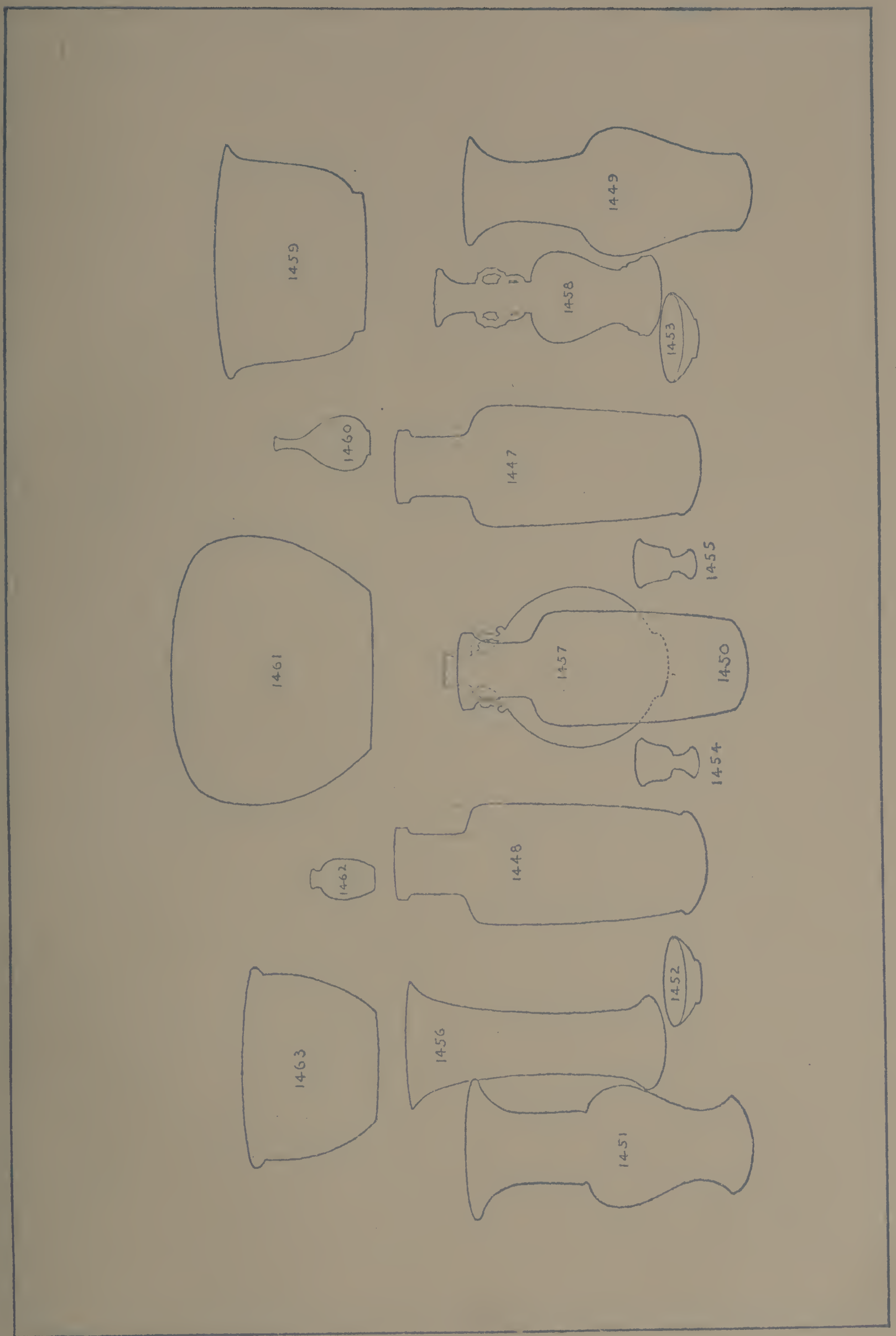

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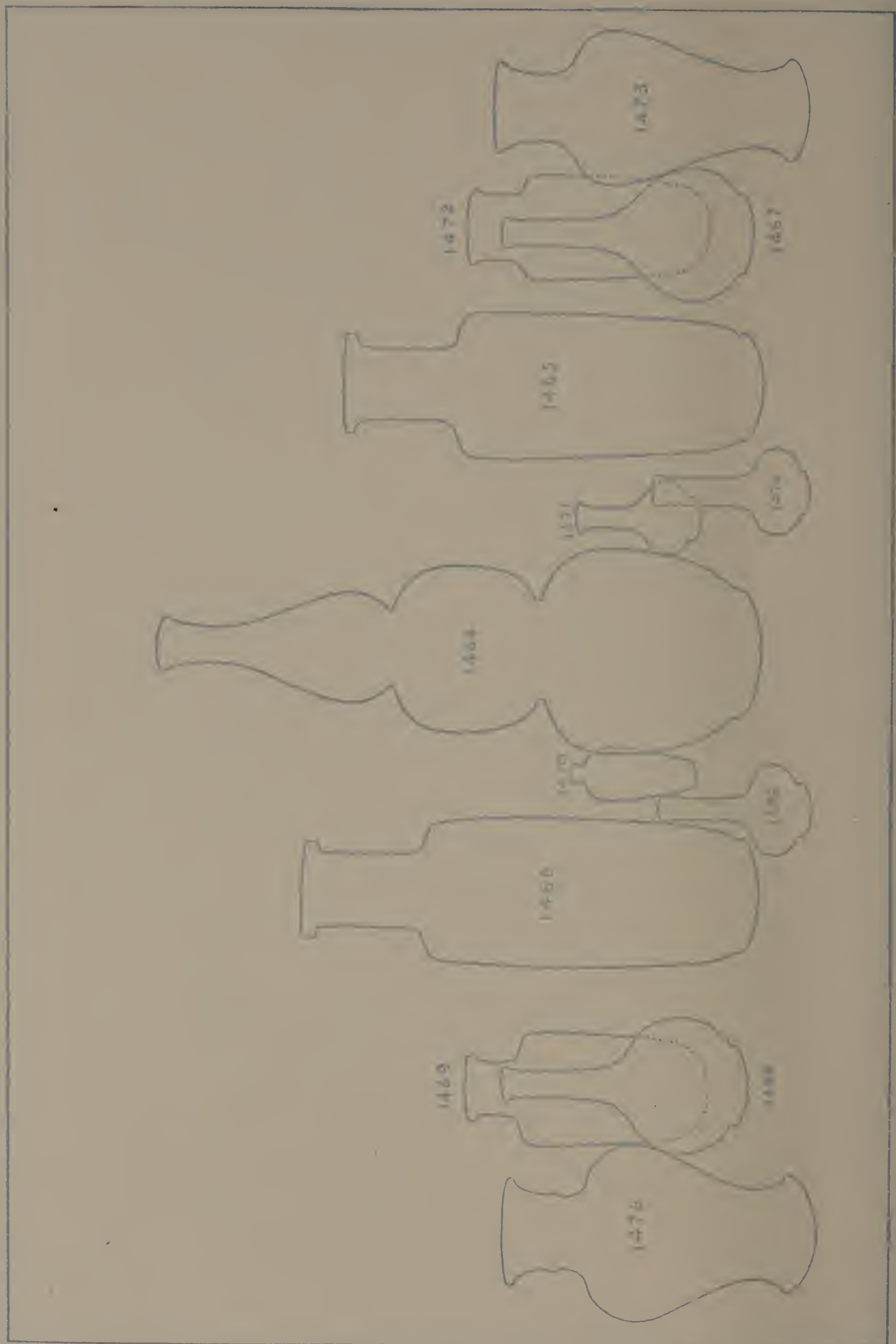


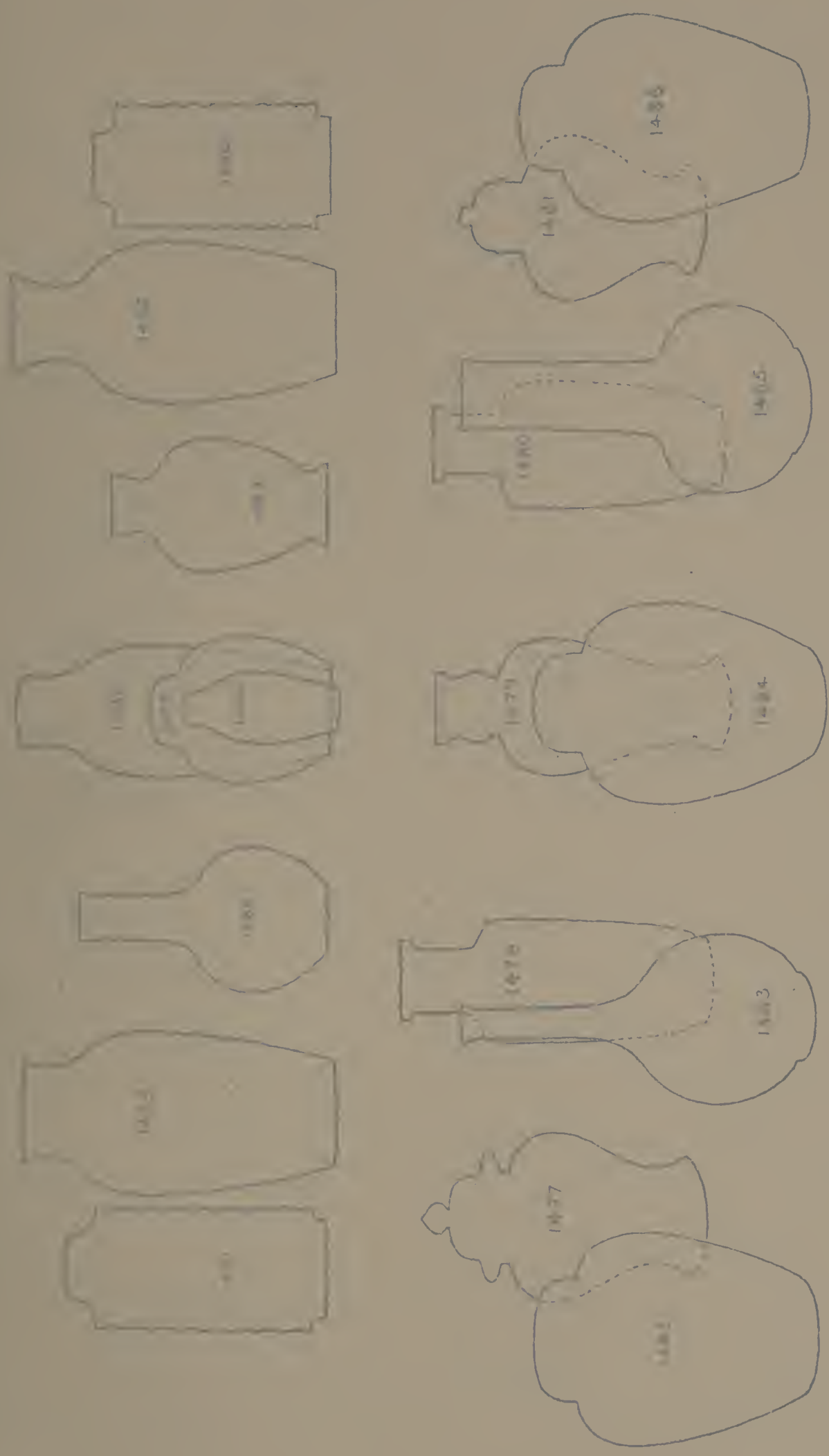


CASE · AA

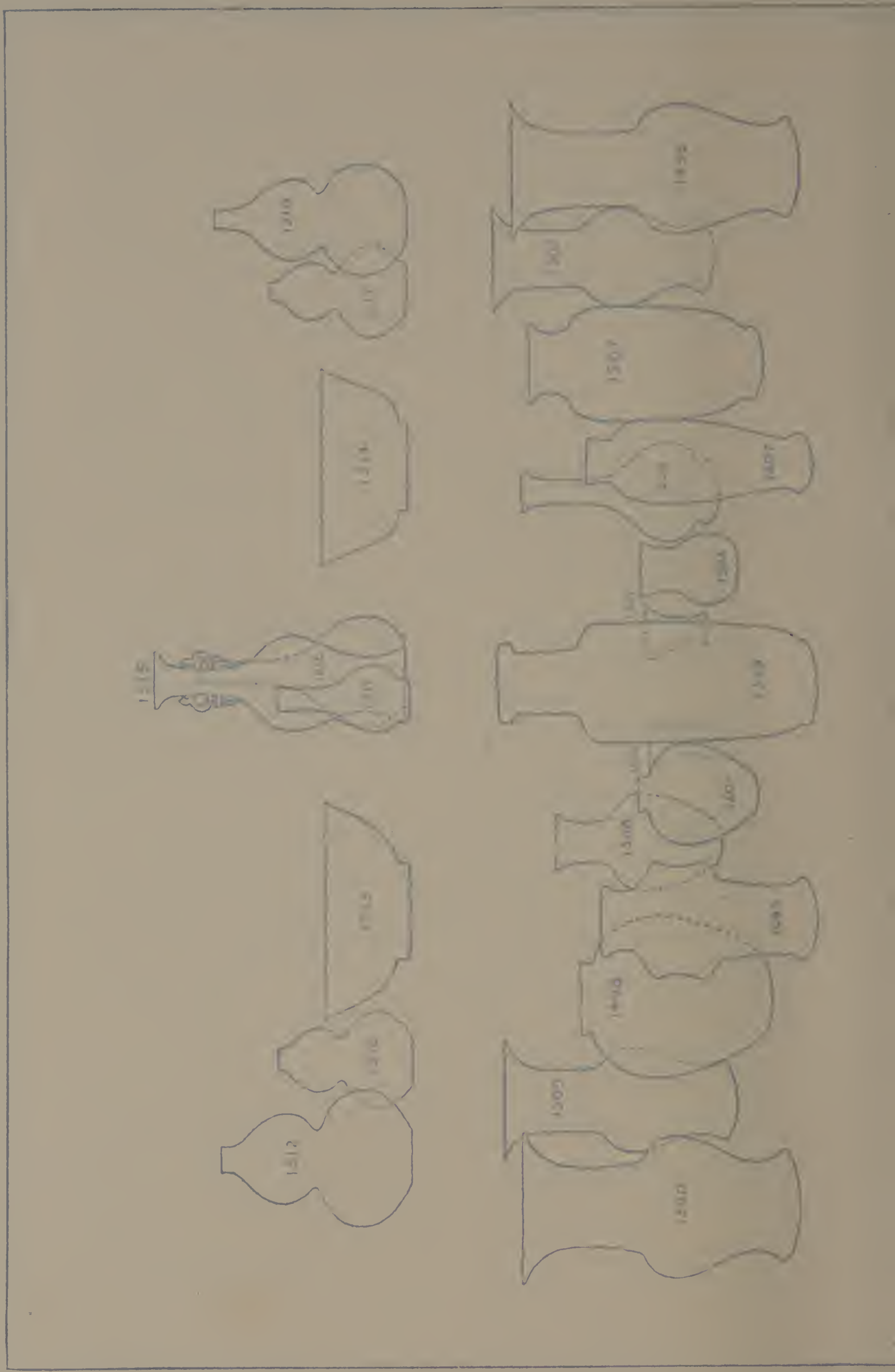

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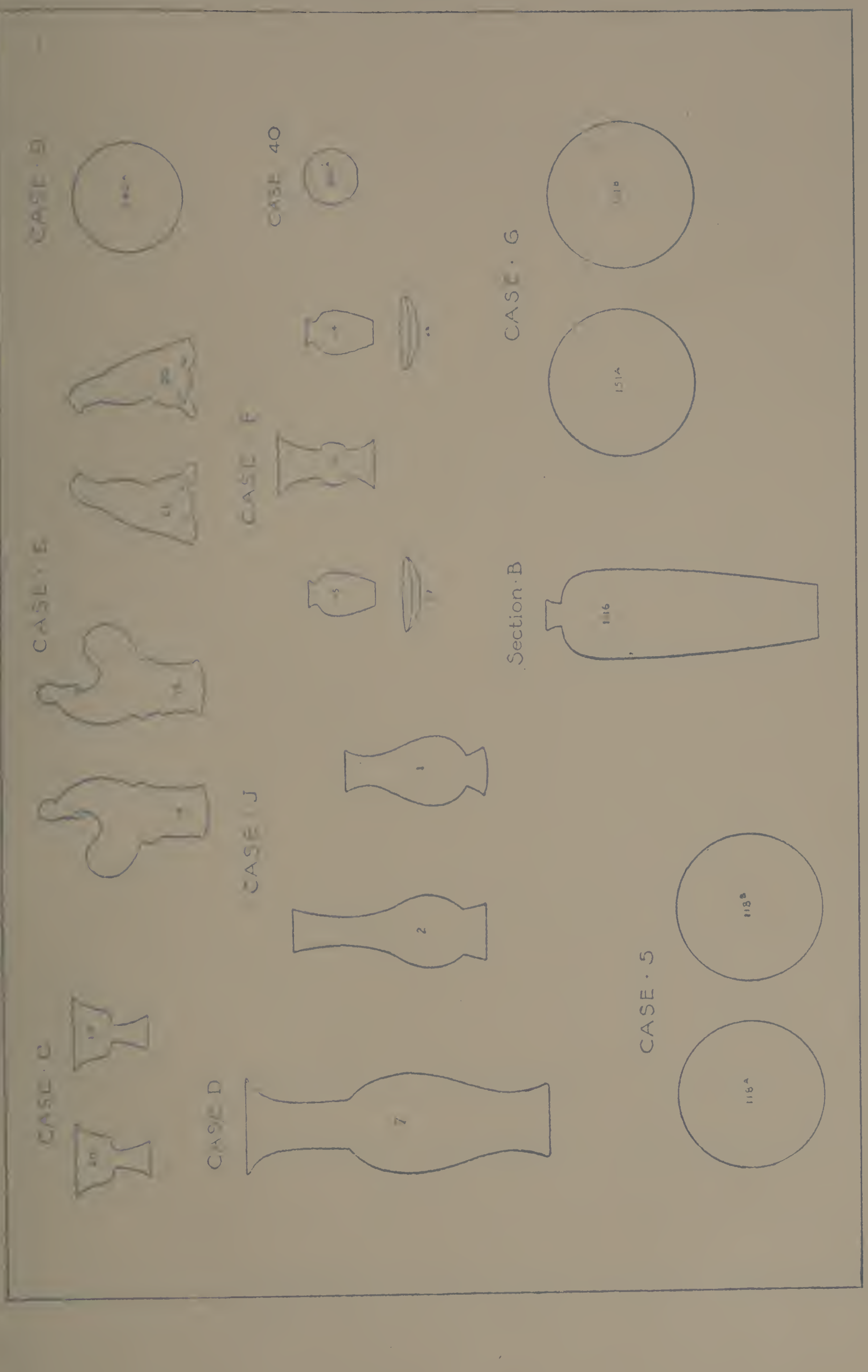

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CASE EE



ADDITIONS TO SEVERAL CASES




CASE · 17


CASE-27


CASE · 28

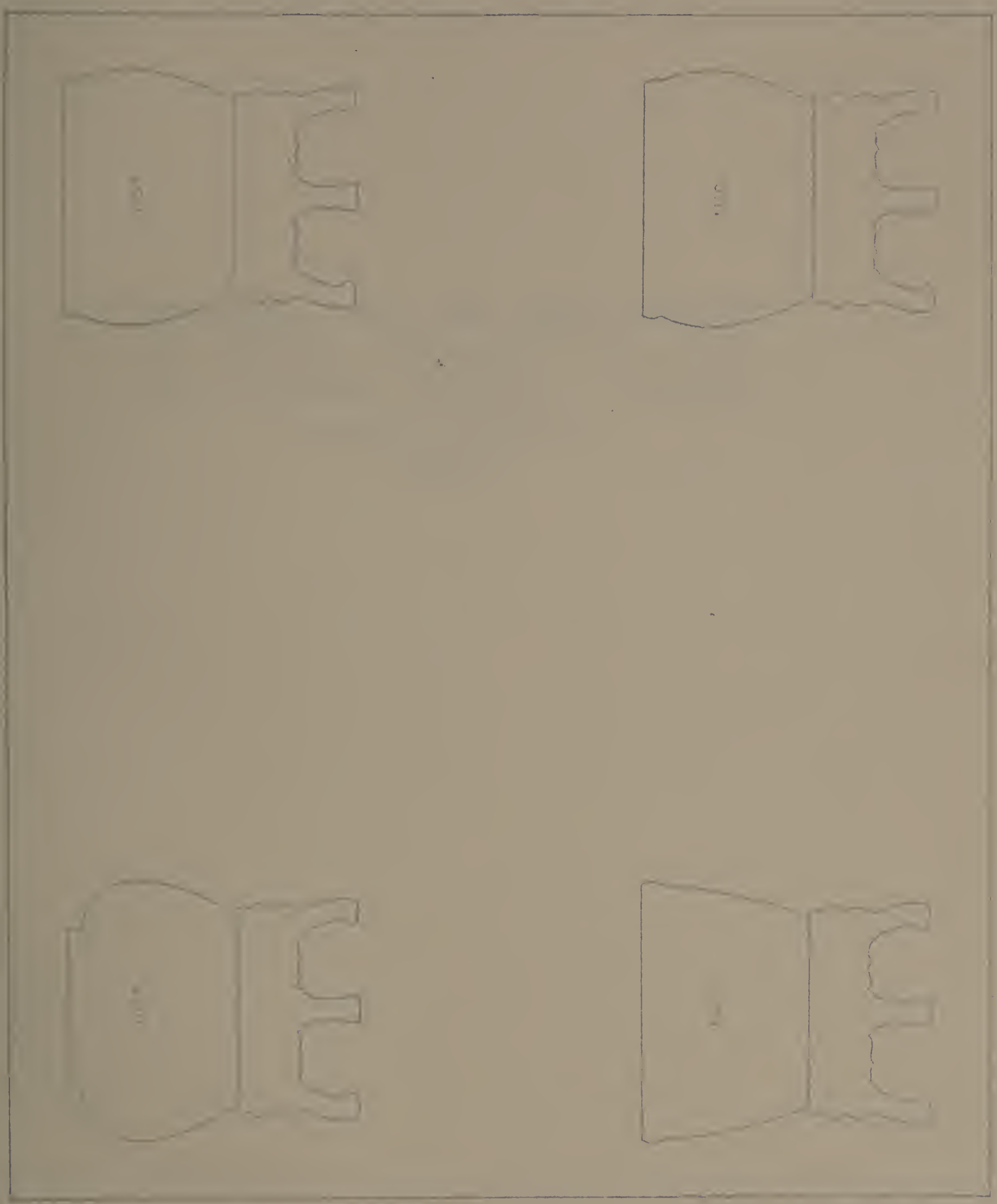



CASE · 32


CASE · 41



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